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ABSTRACT

The nine articles in this monograph deal with aesthetics from a broad-based approach appealing to an eclectic dance audience. The papers were written by dancers, dance philosophers, and physical educators. Two papers examine the role of the body as the dancers' aesthetic medium, including the use of yoga to increase body awareness. Other papers discuss creativity, aesthetic theories related to dance, the role of beauty and truth in dance, dancing for children, the aesthetic attitude in dance, and the aesthetic experience from a performers point of view. (FG)

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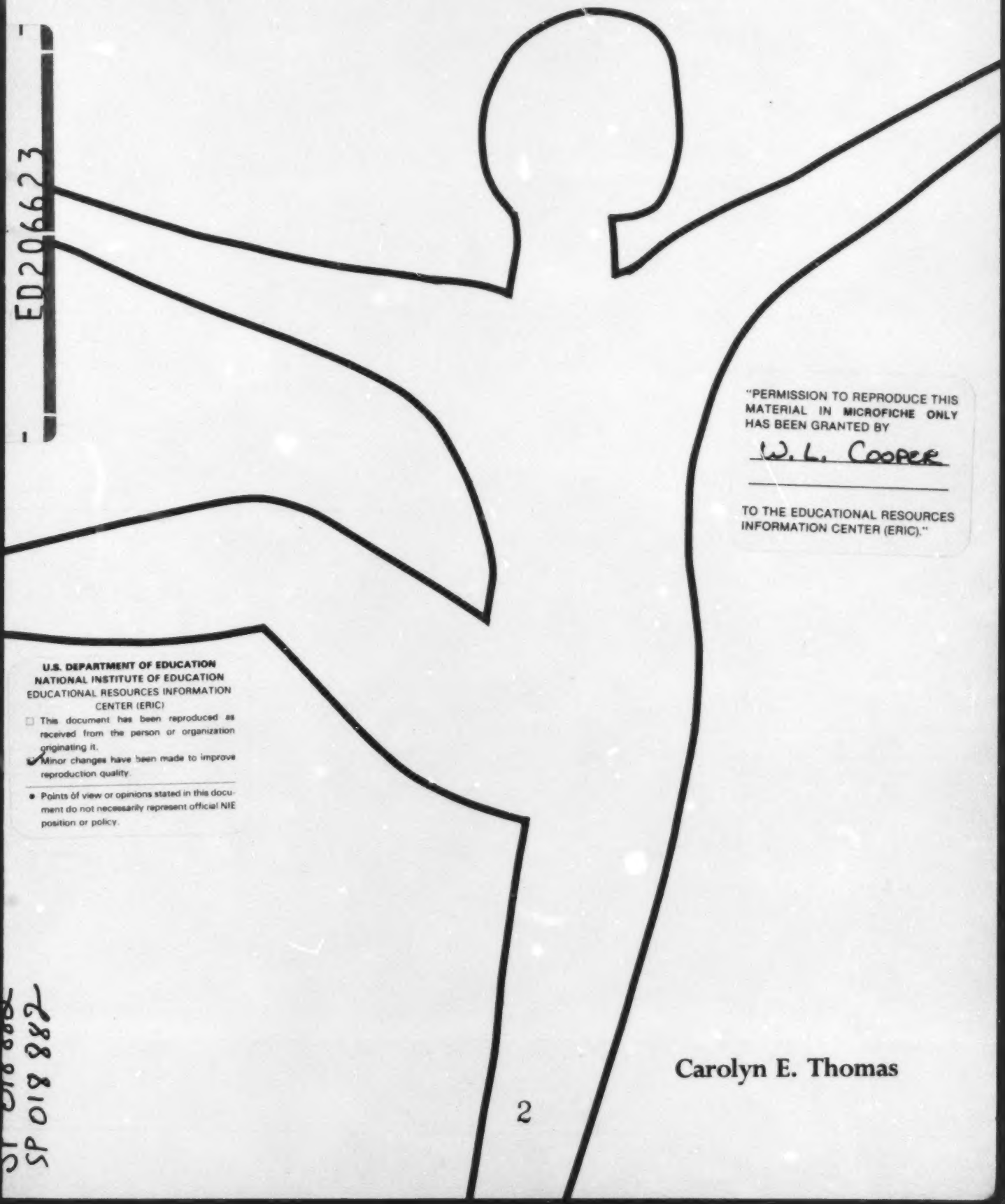
Aesthetics and Dance



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FOREWORD

Aesthetic historians trace the origin of aesthetic and art theories to Plato's Republic. Written in the sixth century B.C., this dialogue referred to "the long-standing argument between poetry and philosophy." It was not until the eighteenth century that philosopher Alexander Baumgarten applied the new name "aesthetics" to the old argument.

Aesthetics, which originated as the science of beauty, developed many approaches to the study of art and the aesthetic experience. Baumgarten suggests that the primary reason for differentiation among aesthetic perspectives is theoreticians' inability to define aesthetics coupled with their interjections of moral or metaphysical dogma. A secondary factor has been varying degrees of competency among aesthetic theoreticians when dealing with different art forms. It is also necessary to consider the direct or indirect influence of economic, political, technological, religious, scientific, educational, and psychological forces on each theoretician.

The aesthetic experience has been defined broadly as a feeling attributed to an experience in which the sensuous, qualitative aspects are encountered apart from all mediation by ideas, and independently of any determination as to whether or not anything else exists (Weiss, Nine Basic Arts, 1961). It has been suggested that dance as an art experience is essentially a creative process. One paper in this book, Brennan's "On Creativity," discusses this aspect of dance. Ravizza's "My Body Is My Temple" and Fetters' "An Experiential Body Aesthetic" examine the role of the body as the dancer's aesthetic medium.

Both the creative process and the aesthetic experience in dance concern themselves with the art object—the dance—and the elements that comprise the dance—color, space, shape, flow, time, and continuity. These elements are the focus of Friesen's "Aesthetic Order in Dance" and the Walker-Rostankowski paper on "Effort/Shape Theory and the Aesthetics of Dance." The role of the choreographer and teacher in the aesthetic process is treated by Hoerter in "Beauty and Truth in Dance" and by Wheeler in "Aesthetics and Children."

Traditional aesthetic theories have been concerned both with the art object and with the beauty of the object via some mode of sense perception. Fraleigh, in "Aesthetic Perception in Dance," suggests that "the perception of the dance is the witnessing of expressive process, aesthetic process, and movement process as one." She focuses, in part, on the perception of the dance from the audience's perspective. Both in contrast and as complement Thomas considers the aesthetic experience from the performer's perspective in "Characteristics of an Experiential Aesthetic."

The intent of the monograph is to deal with aesthetics from a broad-based approach appealing to an eclectic dance audience. The mix of writings by dancers, dance philosophers, and physical educators should broaden the reader's perspective of aesthetics and dance. It is hoped that these papers will stimulate thought and criticism and perhaps provide an additional prism for the viewing and experiencing of dance.

Carolyn E. Thomas
Buffalo, New York
June 1979

ON CREATIVITY

Mary Alice Brennan
University of Wisconsin–Madison

After several years of steeping myself in the literature and watching videotape experiments long into the night hoping for insights that would produce a sudden revelation, I have concluded that the study of creativity in the art of dance has generated more questions than answers. The word "creative" is applied freely to varied situations and people. There are creative thinkers, creative encounters, creative feelings, and creative toys. Each of us could name someone we think of as creative; those of us familiar with the dance world would have no difficulty supplying the name of a creative dancer.

What is of interest about creative ability in dance, however, are the questions that go beyond superficial identification. What is it about certain people–or about what they do–that warrants the label "creative"? Are they different from other people? If so, in what way and why? Can whatever "it" is be learned or taught?

The artist is the archetype of creativity by virtue of his or her ability to shape words or matter into new and unique forms. Little is known, however, about the dance artist as a person, how dances are created, or how dance creativity can best be fostered.

To understand creative ability in any one field it is necessary to have an understanding of the extensive study of creativity already undertaken. The psychologist Guilford is generally credited with initiating the serious investigation of creative behavior in the 1940's as he sought to elaborate on his theory of intelligence. Through test development and the use of factor analytic techniques he identified different intellectual abilities and proposed his Structure of Intellect (SI) model (Guilford, 1971) to categorize and interrelate them. Abilities that stressed the generation of numerous alternatives to a problem instead of a predetermined solution he labeled "divergent production." It was divergent production factors such as originality, ideational or expressional fluency, and flexibility that Guilford identified as creative thinking abilities. He also distinguished between tasks that required verbal answers and those that asked for nonverbal or figural responses.

As in Guilford's studies, Torrance (1962) also utilized divergent production tasks, but he considered creativity from a broader perspective. Using verbal and figural tests, each of which required several types of thinking (i.e., originality, fluency, flexibility, or elaboration), Torrance summed scores for these criteria on each measure and derived a single creativity index. This was in contrast to Guilford's method of using each test score as an indication of a single trait.

Scores of other researchers have developed instruments to measure singular or collective components thought to be associated with creativity. An appreciable amount of evidence has accumulated, some of which has been questioned on several grounds. It has been an underlying assumption that creativity is a separate dimension from intelligence; analytical techniques used earlier tended to support that belief. Later studies (Murphy, 1973; Wallach, 1970), however, have found that many of the variables developed from the divergent production approach correlate as much or more so with intelligence factors as they do with each other–a condition necessary to substantiate a separate domain.

The issue of validity–the extent to which a test accurately measures what it is supposed to measure–is also a concern with the divergent thinking and other similar measures. Although validation studies have been undertaken to relate test results to experts' ratings or other evaluations of creative behavior, these latter assessment methods also may be questioned as to their accuracy in measuring creative behavior. In some instances, validity coefficients have been very low.

Other approaches have been used to study creativity. Psychoanalytic theory stemming from Freud's concept of sublimation first viewed the creative person as one who turns away from the frustrations of reality by molding fantasy into new products of expression. Later thinking related creativeness to a regression or relaxation of ego functions, i.e., creative inspiration emerges from an individual's ability to regress to primary thought processes, those that belong to the realm of dreams and fantasies. Subsequent elaboration of the idea is left to the secondary or logical thought processes. A common means of testing this concept is the Rorschach inkblot test.

Proponents of a humanistic orientation, such as Carl Rogers and A. H. Maslow, assume quite a different posture and see creativity springing from the human tendency to self-actualize; to change through relationships between the self and the environment. Rather than avoiding anxiety through fantasy the creative person is a well-adjusted individual who seeks, by confronting the world, to develop as an integrated and complete human being. Although a number of theoreticians espouse this view they do not seem to be concerned with collecting empirical data to support their ideas.

Using association theory as a base, Mednick (1962) constructed the Remote Associates Tests (RAT) to assess creativity. Creative thinking is viewed as the ability to form new combinations of associative elements. The more creative solution is the one that combines the more mutually remote elements. Dispute over whether the RAT may be more related to intelligence than creativity has made this measure controversial.

Whether investigators have initiated studies of creativity from a theoretical framework or from more singular avenues of inquiry three emphases are apparent: the product, the person, or the process. A typical method for evaluating creative products is the use of ratings by persons

...dgeable in the field. Inventions, scientific ...lications, and art works such as poems, drawings, dance, and music compositions are only a few of the many items that have been appraised.

Criteria for determining creative products can be specific to the discipline, such as "asymmetry of line" or "three-dimensionality" for graphic art, or more generalizable to several fields such as "novelty," sensitivity to problems, "fluency," and the like. The effectiveness of product evaluation rests on the researcher's ability to specify the elements by which to judge the product creative and to describe and quantify these elements as discrete factors recognizable by a panel of experts. Assuming that can be done, then judges must be trained to be consistent and objective in their assessments. Although experts' evaluations often are used, there are acknowledged difficulties in sufficiently removing subjective influences.

Extensive study has been undertaken to discover the characteristics of the creative person. Numerous questionnaires, inventories, self-reports, and other types of instruments have been developed to probe personalities. The collected data may refer to attitudes, interests, motivations, childhood experiences, education, or parental and environmental influences. There is still a need to determine if particular personal data are related to innovative thinkers and achievers in certain fields.

Enlightenment about the creative process lags far behind the information that has been gathered on the creative product or person. Wallas (1926) described four stages he thought were involved in forming a new thought: preparation, incubation, illumination, and verification. Other researchers have examined the self-reports of acknowledged geniuses in the sciences and arts to deduce patterns of thinking that reflect the workings of an imaginative mind. Explanations and descriptions of the process have been attempted, but there has been insufficient expansion of these ideas to bring us to any real understanding of the nature of the creative process. One difficulty lies in developing appropriate methods of study. How do you probe the mind grappling with a problem or achieving an insight? What are the important time considerations for the process to evolve? What should we observe to identify phases of the process?

The above is only a brief and incomplete picture of previous studies of creativity. Many books and hundreds of articles have been written on the subject and a great deal has been learned since interest was sparked more than 30 years ago. While they have not been neglected in this research, the arts have failed to generate the degree of interest necessary to develop sound theory and systematic research. The lack of such development is not surprising when one considers two facts: persons in a given field usually generate the systems of inquiry necessary to expand knowledge in their areas, and artists are usually more interested in "doing" their art than in analyzing it.

Dance, in particular, is an art in need of more investigating to help it grow as a discipline with a solid conceptual base. Documented knowledge about creativity in dance is very limited. Some of the relevant research has been done by physical educators interested in understanding movement creativity rather than by dance researchers. For example, Wyrick (1968), White (1971), and Glover (1974) each constructed motor creativity tests using judges' ratings as scores for one or more of the criteria of originality, fluency, flexibility, and elaboration. Their test items have specific instructions that ask subjects for different or inventive movement responses to the same stimulus item within a task. Except for two of Glover's tests, these studies presented tasks that elicited movements more typical of sport, stunt, or object manipulation activities than of dance.

To measure creativity as it might be exemplified in dance movement Withers (1960) devised three tests which were rated by experts. Each of 11 dance majors composed a short dance composition, a dance technique phrase, and improvised in movement for 2 minutes. The ratings on seven criteria were correlated with scores from Guilford tests purporting to measure similar factors.

Little (1966) taught two dance classes using different teaching methods and rated the filmed group dances from each class on the degree of creativity exhibited. To determine the creative quality of the dances, a criterion listing of 22 attributes was devised and validated through experts' ratings. In Crawshaw's (1971) study, 15 students in groups of threes and fours were evaluated on seven criteria as they improvised to a musical stimulus and as they composed a dance sequence using rising and falling movements.

Using Guilford's Structure of Intellect framework, Brennan (1976) constructed three movement performance tests to assess the creative ability of 61 dance majors. Further data on the subjects were gathered through the use of experts' ratings of dance creativity, personological inventories, and measures of cognitive style. The Barron Welch Art Scale and The Revised Art Scale were used by Wilson and Manley (1978) to appraise the creative potential of first-year dance students. Tests measuring personality characteristics and self-actualization were also administered in this study.

Although the above investigations in movement or dance creativity and the few others not mentioned here have started to open doors to understanding creative ability in dance, they constitute only a small beginning. If dance research efforts in this area are to grow in any meaningful direction, more serious consideration must be given to theory building. A major problem in creativity research in general is the need for a viable theoretical framework that will take into account the diverse aspects of the phenomenon of creative behavior. Current theories explain only pieces of the picture, with some too narrow and others too broad in scope. Given the complexity of creative ability it may be too optimistic to envision an all-encompassing structure. It is reasonable to suggest, however, that there is a more comprehensive frame of reference than those already proposed.

As indicated earlier, most approaches have focused on the product, the person, or the process, but there has been little attempt to formulate a theory that places these ingredients of creativity in a meaningful context. Admittedly, it is through small research enterprises that knowledge advances, but this advance is possible only if each enterprise fits into a broader perspective.

Research in dance creativity generally has been done in a piecemeal fashion, with limited concern for underlying theory. Several reasons might account for this lack of direction. First, there is a difficulty in proposing theory without sufficient basic information—something yet to be

developed in dance. Secondly, there is a tendency to adopt protocols, methods, and instruments from other fields but not necessarily to understand or fully explore the conceptual rationales that produced them. Lastly, with so few researchers in dance studying creativity, there is no consistent flow of fresh data to generate new ideas. Most investigations appear to be singular inquiries; the results are seldom used in further studies to continue a line of thinking.

The value of answers in research is directly related to the importance of the questions asked. A few suggestions follow. To address them adequately would require a thoughtful and dynamic interplay between theory development and the gathering of facts.

1. Is it possible to replicate what could reasonably be called the creative process in an experimental dance situation? A study of graphic artists by Getzels and Csikszentmihalyi (1976) presents a new theory that might prove useful for dance. Departing from the usual position that creativity is mainly a problem-solving venture, they propose that the origin of creative vision may be instead at the the problem-formulation stage of the process. Their results verified that the way the artists went about finding the ideas for their drawings was related to the artistic worth of the resulting products. To develop a similar model for dance might yield exciting insights toward an understanding of the creative process in choreography.
2. Is the performing process creativity or craft? When we speak of creative ability in dance are we referring only to the activities of the choreographer or are performers also considered creative? The composing of a dance is obviously a creative endeavor—the combining of movements into new forms—but what about the dancer on stage bringing life to the work? Is this the imagination at work or a display of technical skill? Actors speak of creating a role. Do dancers do this as well?

   This question inspires lively debate among dancers with apparent agreement that effective performers possess a quality that goes beyond technical virtuosity. Can that "quality" be properly labeled creativity? Pursuing the question would not only enlarge the concept of creativity, but would enhance our understanding of the nature of performance.
3. Can creativity in dance be learned or taught? The inclusion of improvisation, composition, and problem-solving techniques—both in educational and certain professional dance curricula—attests to a belief that creative behavior can at least be enhanced. What we do not know very precisely is how. There is a need to develop teaching models that allow instructors to incorporate knowledge and assumptions about creativity into concepts and methods that can be employed in teaching and to test their effectiveness in controlled situations. Equally important would be the undertaking of longitudinal studies to determine the role creative dance experience can play in the development of the individual and the relationship of that experience to the subsequent production of ideas and forms of aesthetic worth.

To follow uncharted paths in dance research also requires a sufficient level of creative behavior on the part of the researcher. The quality of the results will be determined by the degree to which an investigator approaches problems with a sense of adventure, imagination, and a feeling for the phenomenon under study. It is important to remember that research itself is creative activity.

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MY BODY IS MY TEMPLE*

Kenneth Ravizza
California State University–Fullerton

Many dancers perceive the body as a finely tuned instrument used to express an emotion or idea. From a yoga perspective, the body is viewed as a glorious temple, and each person may explore its inner splendor. The body is not used as a means to something else; each yoga posture, position, or to use the Sanskrit term, *asana,* is an end in itself and should be experienced as such.

The purpose of this paper is to offer a basic introduction to Hatha yoga and to examine its potential in affecting the aesthetic experience of the dancer. The paper will address three major points. First, a brief overview of yoga in general; second, an explanation of Hatha yoga; third, the significance that Hatha yoga has for the dancer.

When I was asked to write this paper my reaction was, "What do I have to offer the dancer in regard to the aesthetic experience?" While not a dancer in the formal sense, I have, however, "danced" with my yoga at times. As a practitioner, teacher, and student of Hatha yoga for the past 8 years, I have observed and worked with many dancers. The majority of these students definitely believed that Hatha yoga provided them with a fresh appreciation for their bodily being and their movement potential. The slow, relaxed, static stretching movements they executed with total awareness allowed them to discover new aspects of themselves as moving beings. In this paper I want to share some of the knowledge and insight I have gained from participating in and teaching Hatha yoga. The emphasis is not on the aesthetics of yoga per se, but on the way yoga can develop a person's awareness and appreciation of his or her sensual bodily being.

What Is Yoga?

Yoga is one of the oldest and subtlest forms of human movement discipline. It is generally believed to have originated in India three thousand years ago, although the first written text, by the Indian teacher Patanjali, wasn't printed until 400 B.C. The word yoga is derived from the Sanskrit root-verb *yuj* meaning to bind, join, unite, and control. The word denotes a balanced union of mind-body-spirit within the individual, as well as a union with the larger scope of universal energy. The movement toward unity implies the harmony students of yoga begin to experience even in the earliest stages of practice. As a student writes,

> Centering my awareness on different parts of my physical body almost brings tears to my eyes. Tears that say how joyful they are at finally being recognized. I have been out of union with my body for most of my adult life and the joy that I've had a glimpse of is what being truly alive is. (Belleger, 1978)

The purpose of yoga is not to strive for an "end"; rather it is a process of awareness that becomes part of daily life. As Lasater, a yoga teacher, observes,

> The actual techniques of bringing the individual into the process of yoga vary. But they all have the common purpose of bringing the separate self to the realization that it is not only a unique individual but also simultaneously the very essence of the universe. (Garfield, 1977)

The body is the first avenue students explore in order to experience the glorious universe within; this approach is called Hatha yoga. There are many types of yoga: Bhakti, the yoga of love and devotion; Jnana, the quest for truth and intuitive knowledge of direct experience; Karma, the yoga of daily life; and Tantra, a yoking of opposites to provide a union. There are other forms of yoga, but they are all focused on some aspect of human experience. In the case of Hatha yoga the focus is on our body and our movement (Eliade, 1969).

Introduction to Hatha Yoga

Ha is derived from the Sanskrit word meaning sun or the active force; *tha* developed from the Sanskrit word moon or the passive force. Hatha yoga forms a union of the mind-body-spirit contrasting the active and passive aspects of movements. An example of this occurs when one muscle group is actively stretched, followed by a letting go or passive phase. The active and passive aspects are not just concerned with muscles but with one's attitudes as well. Thus, one can drop or relax the shoulders, or one can let go of one's *self* in the dropping of the shoulders. A mechanical exercise with results that are primarily external can be approached experientially. Such an experience has the potential to transform the whole person.

In the broadest sense Hatha yoga can be a yoking of the physical, mental, emotional, and spiritual dimensions of a person. In Hatha yoga these components are experienced as a whole. When this whole experience is attained the students are performing yoga and not merely exercising their bodies. Although we will examine the mental, physical, emotional, and spiritual aspects separately, the essential point is that they are all experienced as a unity.

The first component of Hatha yoga is the mental aspect, reflected in the concentration, awareness, and mood of the

*Acknowledgment is made for the assistance that Janice Seaman, a yoga instructor, provided for this paper; gratitude is also expressed to the students in my yoga classes who have shown me so much.

asanas. Students are instructed to concentrate on the movements and become aware of the subtle language of the body. There is a difference between stretching (exercise) and experiencing stretching (yoga). For example, students may be asked to raise their arms above their heads and lower their arms. Then the students may be directed to raise their arms slowly, feeling the rotation of the shoulder joint, the temperature differences of the air as their arms move through space, and, finally, the extension or opening in their shoulders, elbows, wrists, and fingers. This awareness is facilitated in Hatha yoga by having students focus attention on the present moment, move very slowly, and, at first, close their eyes so external distractions can be filtered out. Students are encouraged to be nonjudgmental and accept themselves as they are at that moment, because the ego-thinking self, by being too critical, can pull them out of the yoga perspective.

As one student succinctly stated:

> I'm beginning to understand that you have to love the posture, and if you're going to "push it," do it lovingly, tenderly. You must feel and experience what it is doing for you and go with that feeling, savor it, encompass it. (Klemmer, 1978)

This savoring of movement in the present moment provides an opportunity to experience completely the movement's rhythm, harmony, and flow. A Tibetan parable addressed this mental dimension of movement:

> A man without awareness is like a carriage whose passengers are the desires, with the muscles for horses, while the carriage itself is the skeleton. Awareness is the sleeping coachman. As long as the coachman remains asleep the carriage will be dragged aimlessly here and there. Each passenger seeks a different destination and the horses pull different ways. But when the coachman is wide awake and holds the reins the horses will pull the carriage and bring every passenger to his proper destination. (Feldenkrais, 1972, p. 54)

A student's awareness of movement brings a different quality to the experience; only when practicing such awareness can the student distinguish yoga from exercise.

The final aspect of the mental dimension is the mood of each asana. The asanas put the body in a specific alignment, and there is an accompanying mood with each posture. For example, in the lion's pose (Simhasan) students sit on their heels with the arms extended to the knees. The posture is begun by slowly straightening the spine, opening the mouth, stretching out the tongue, elongating the whole face, and rolling the eyes upward. Once in this posture, the mood of a lion is experienced: a straight solid back, mouth opened wide, and fully stretched body. Students become aware that each being has a regal part and understand that strength that is part of their beings.

This concept of the mood has great significance for dancers, who must learn to adopt a mood and quickly change it. If students can begin by holding the mood in a stationary position and totally living it, as if they were lions, this may be a facilitating step in learning to bring mood to the dance. In the last section of this paper awareness will be examined in relation to dance. As mentioned earlier, the mental dimension accompanies the physical, emotional, and spiritual components; most importantly, they are experienced as an integrated and unified whole.

The physical dimension is reflected in the postures or asanas. The asanas are explained and demonstrated in detail so students know what specific muscles are involved, where to focus concentration, and the benefits of the posture. From the start, students are told the active phase involves entering into the asana, holding the asana, and moving out of the asana. The passive or relaxed "letting go" aspect of the movement is stressed equally. The passive phase offers opportunity to relax the area just worked. It is as though one is expressing appreciation to the just-worked muscles for the stretching experience they have allowed.

The precision of the postures is important; the body must be aligned exactly to achieve the maximum benefits of the asana. This precision demands an awareness of the body while doing the postures. Many dancers have used Hatha yoga for physical stretching. By doing the postures on a regular basis, the muscles stretch out, the joints open up, and energy channels begin to develop in the body. The physical benefits alone are reason enough for dancers to become involved in Hatha yoga.

The emphasis of Hatha yoga is the *feeling* of the asana and not a striving for the goal of how the asana should *look*. Thus no matter how inflexible students are, if they properly align their bodies and work into the stretch without forcing it, their bodies will open gradually.

I have found in working with dancers that feeling the stretch can be difficult because often they are so flexible that the posture is achieved with little effort. In contrast, the inflexible person immediately confronts tightness when stretching. The essential point is that the physical posture is only important in relation to feeling.

The emotional component of Hatha yoga is integrated into the asana through breathing or, the Sanskrit term, *pranayama*. Students are made aware that certain tensions in the body may be emotionally related and that breathing can help release tension. Some students experience many different feelings; with the muscular stretch there often may be an accompanying emotional release. As one student stated:

> All I could do was feel a sense of relief flow over my whole being and tears kept rolling down my cheeks. I wasn't crying but this seemed to be a new awareness and feeling of total relief. I had to keep wiping away tears. This seemed so strange as I was not sad but just seemed as though my body was releasing emotional energies in this manner. (Gottlieb, 1978)

As students begin to use breathing to accomplish the total stretch, there is an opening of inner space as well. Students can begin to feel comfortable with this experiential feeling—a sort of inner choreography. The openness allows individuals to move with this feeling. For dancers, it is important to be sensitive to this aspect of their beings, since movements originate from within, where they become alive. Dancers need a full range of feeling so they can use the body's total potential. Like potters who must prepare their clay just right, dancers must shape their

bodily feelings, both internal and external, into a state of preparedness so they can move with whatever feeling is appropriate for a particular dance.

Breathing is important because it reflects an emotional state. When individuals relax their breathing usually becomes deep and smooth; when they are tense they take shallow, choppy breaths. In yoga, the act of breathing is emphasized in order to aid in releasing tightness and tension. For this reason, breathing techniques are introduced early in the course. Students are told how to breathe a complete breath; they learn that it originates from the abdominal area and moves like a gentle wave up into the chest area. It is important for students to become familiar with a complete breath so they experience its fullest potential. Students then can use whatever part of the complete breath required by a particular movement. For example, dancers may not use a complete breath, but whatever type of breathing is required, they are much more aware of their breathing and how it relates to their bodies' movement. Another technique for developing an awareness of breathing is to direct the inhaled breath to tense areas of the body, then to exhale and visualize the tension leaving the body. At this point students can almost feel the body come alive.

Breathing is also related to the spiritual dimension of Hatha yoga. The spiritual aspect is realized when the mental, physical, and emotional components are integrated through breathing. Students no longer have to concentrate on the execution but can use breathing to move slowly into the stretches. It seems almost as though students no longer direct their movements; their breathing is moving them. As the yoga movements become effortless, they grow more similar to dance. Both yoga practitioners and dancers have to be aware of technique, but just to execute a mechanical movement gives a cold appearance, and the movement appears empty. Dancers need to know not just the physical and technical aspects, but the mood, emotion, spirit, and meaning of movements to bring them alive in their bodies. Dance and Hatha yoga are very similar in this respect.

The mental, physical, emotional, and spiritual aspects of Hatha yoga may be integrated in the asanas. Students enter into the asana slowly, with their awareness totally focused on the body so they can move to the edge of their stretch, with the body in proper alignment. This ensures the appropriate muscles are being stretched. The edge of the stretch is that point where the pain just begins, or where the "sweet tension" resides in the asana. The pain becomes the teacher because it informs students of their limits. It is like a torch in the night; it offers direction and guidance for focusing awareness. Students are encouraged to become aware of the pain and to play with it. This is where breathing enters into the stretch. The body is in proper alignment, the awareness is focused on the "sweet tension," and the student begins to move slowly into the posture by inhaling. This inhalation symbolically repeats the first breath of life, just as exhalation represents death. Thus, breathing functions as a mini life and death cycle.

As students continue to breathe into the "sweet tension" they can visualize the tension leaving the body with the exhalation. At this point various forms of visual and kinesthetic imagery can be used to assist in a more profound release of tension. Breathing allows students to penetrate into their deepest levels and open themselves physically, emotionally, mentally, and spiritually.

The emphasis with this approach is not that students should achieve some ideal asana, but that they should experience where they are with the asana. Even beginning students who can't touch their toes are doing Hatha yoga. The following statement by a student clearly summarizes this integration:

> I stretched more than I ever have. I felt pain but I also experienced pleasure. While stretching, on the exhalt I lowered my body and bent my elbows. While doing this my mind and body were very peaceful. Although it was painful I experienced it as a part of pleasure. I developed a deeper insight into what pain really is. You can't have one without the other. They are one and the same thing. The only difference is how you perceive it. (Hirschorn, 1975)

The Yoga of Dance

Hatha yoga is a process, and is not goal oriented. It is timeless because awareness is focused in the present moment; this means that no one movement is more important than another. Each movement or asana is an end in itself. For example, unlike dancers who must continually link together a series of movements to express a feeling to others, yoga students are only concerned with their personal choreography. In Hatha yoga dancers can immerse themselves in the present moment of the asana without being concerned with audience reaction. I have discovered, however, that some dancers have difficulty setting aside their attitude of "performing" for others. When they finally transcend this performance attitude their movements take on a deeper quality.

Hatha yoga may help dancers concentrate on the present moment. This concentration is important because dancers must continually change moods from one moment or movement to the next. An awareness of a mental and physical center is essential in Hatha yoga. Students are encouraged to gather themselves in the "now" moment and balance internal and external awareness so they can enter into the asana. Obtaining the centered, balanced position at the start of each yoga session provides students with a reference point from which to begin movement. This centered position also is important because students can consciously put themselves in a space they have created. So often in daily life we lost that control; for this reason establishing the center is like coming home to the body. As a student noted:

> I am experiencing more self-acceptance. I look forward to the time that I have to myself in yoga. I value the experience of feeling centered. It feels like my many "selves" come together, check things out with each other, accept each other, and blend into one whole for a time! (Bouma, 1978)

Hatha yoga provides students with an opportunity to give themselves the time and attention they deserve. Although this point appears obvious, it is amazing how few people give themselves this time. Because so much is demanded of the body, it needs attention to relax and recharge. The focus of attention in Hatha yoga is on the self. Students use their awareness to scan the body and listen to

its language in order to determine what needs to be stretched, strengthened, relaxed, or massaged. This determination is especially important after dance workouts where the body may have been pushed too hard and dancers need relaxing techniques. Hatha yoga asanas are limited to a set pace and are almost always stationary. This stationary position eliminates many of the variables with which dancers must contend and allows students to enter into the movement and to experience subtle aspects of the body such as energy flows and mood. Once this awareness is obtained in a stationary position, dancers can begin to integrate it with their movements.

A key point is that Hatha yoga movements originate from the temple within. Movements must be felt and experienced internally, then they can be allowed to move out through the body. In yoga the person expresses the body, in contrast to expressing ideas or feelings in dance. Because movements come from the person's core they have deep feeling.

The development of this internal source encourages dancers to sustain the mood of the dance, as well as to feel the amplitude, contraction, and expansion of the movement. As dancers explore their various levels and dimensions they find it increasingly easy to actualize these feelings while dancing.

In summary, Hatha yoga provides an integrated approach for appreciating the body and its movements. As students learn the language of the body they can begin to experience subtle dimensions that can become part of their movement repertoire. With the awareness and consciousness Hatha yoga requires, dancers can begin to experience new dimensions of the aesthetic experience. The attitude that the body is a temple has limitless ramifications for dancers, and, more importantly, for human beings who are dancers.

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AN EXPERIENTIAL BODY AESTHETIC

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Art is man's way of bridging his existential alienation from nature by means of the reincorporation of sensuality into his experience of himself and his world (Basescu, 1968, p. 135).

Modern theories of aesthetic experience have stressed the role of the body. The primacy of the sensuous in the aesthetic experience is well accounted for in these theories (Barkan, 1975). It is not unreasonable to suggest that the sensuous experience of the body is not only a necessary feature of the aesthetic experience, but that, indeed, one's body can also in itself be a rich and primary source of the aesthetic experience.

This paper examines the nature of an aesthetic experience of the moving body from the performer's point of view. Lipman (1956) described three distinct roles of the human body in aesthetic creation and perception: (1) the body as a "qualitative presence," also called the "body image"; (2) the body as an instrument of creative accomplishment; and (3) the body as a "persistent, intensely significant subject matter of the arts" (Lipman, 1967, p. 425). An experiential body aesthetic is an intensification of bodily experience as it unites all of these functions into one vividly lived presence. A performer's body is at once the instrument of creation, the object of perception, and the subject who perceives. As an instrument, then, the performer's body is distinctly different from other instruments. Sartre (1973)referred to the "body-for-itself" as the instrument of one's being-in-the-world. However, this reference to the body as an instrument for the actualization of one's projects should not be misconstrued as a reference to the body as a mere object to be used. Rather, the body-for-itself (body-subject) is a "privileged instrument." Sartre (1973) wrote, "we do not use this instrument, for we are it" (p. 427).

The performer's body demonstrates at once one's objective and subjective orders of being. It is, in a sense, a "thing among things," quantitative and visible, but it is also a subject who sees and feels and is sensitive to the world (Kwant, 1967). Thus, the aesthetic experience of the body by the performer is particularly unique and distinct from the aesthetic experience of other art objects. This uniqueness will be explored in the following examination of the experience of one's body as a dynamic rhythmic form.

Origination and Primacy in the Sensuous

Elsewhere (Fetters, 1976) I have characterized aesthetic experience as a particular quality of consciousness which originates and primarily resides in the sensuous dimension. Traditional aesthetic theory evidences a general reluctance in according the senses a primary place in aesthetic experience. It is only with distinctions and restrictions that traditional theorists have admitted the sensuous into the province of aesthetic experience. In aesthetic theory the "sensuous" has traditionally connoted pleasurable attraction of the senses, the primary aesthetic senses being the so-called "higher" senses of sight and hearing. The "sensual," on the other hand, being neglected as aesthetically irrelevant, has referred to the experience of bodily pleasures. These pleasures are a function of the "lower" senses of touch, taste, smell, etc.; those "grosser" bodily sensations, particularly the sexual (Berleant, 1964). This sensual dimension involving touch and other contact senses has been equated with the life of "low" and lustful appetite, tempting one to dwell on bodily pleasures, including the erotic. Religious and moral censors—grounded in metaphysical dualism and monism and their accompanying denigration and contempt for the body—have denied the aesthetic value of sensual experience. Following the tradition of Greek rationalism, the visual and aural were regarded as the higher senses because they were considered to be most closely related to the operations of reason (Berleant, 1964), while the tactile, kinesthetic, and other contact senses were given the stamp of inferior status because they were less related to "reason" and more associated with "body." The contact senses, it was thought, called attention "directly to the body" rather than directing it "outwardly" to external objects (Santayana, 1955).

Isolating the senses from one another and discriminating among them resulted in the distinction between the sensuous and the sensual, a distinction that unnecessarily and inaccurately bifurcates experience. Merleau-Ponty's account of the nature of sensuous perception offers a phenomenological argument against a dualistic metaphysic and the fragmentation of sense experience. He characterized the act of perception as an act of the entire body. Zaner (1971) and Kwant (1967), interpreting Merleau-Ponty, wrote, respectively: "Each sense . . . implicates the entire body, refers simultaneously to all other senses, and, thus, is intrinsically intersensory" (Zaner, 1971, p. 150); and "What we call 'awareness' or 'consciousness' is not one single reality, concentrated in one point. It is spread all over the body and it is multiplied in many different organs" (Kwant, 1967, p. 54).

To fully appreciate the richness of aesthetic experience we must reject the misconception that "awareness resides predominantly at a point behind the eyes, between the ears and above the neck" (Pelletier, 1978, p. 22). When we say human consciousness is embodied, we are saying that the entire body is an instrument and expression of consciousness. Hans Hoffman succinctly expressed this perceptual integration of the senses when he wrote, "Seeing with the physical eyes borders on blindness. We see indeed with all our senses" (Berleant, 1964, p. 104). Thus experience is distorted by categorizing it exclusively on the

basis of a singular sense modality. Experience is a function of the whole body acting as a synergetic unity. Therefore, the distinction between the sensuous and the sensual as a function of the "higher" and "lower" senses is an untenable one.

This synergetic unity of the body in the act of perception is revealed in the phenomenon of synesthesia or intersensory effects. Experience is assimilated through synesthesia as a unified, multidimensional totality. I suggest that the visual-tactile-kinesthetic type of synesthesia is particularly relevant to the performer's experience of the beauty of his or her body. The experience of dynamic form is a total body experience. The sense of form is often embodied in formal visual properties, such as proportion, symmetry, line, and balance. But the aesthetic, sensuous appeal of the body to the performer is a function not only of these visual dimensions, but also of tactile and kinesthetic qualities of expansion or contraction, hardness or softness, lightness or strongness, surrender or force, directness or indirectness, quickness or sustainment, freeness or boundness.

Symmetry is a *felt* symmetry; balance, a felt balance. Dynamic form is not only perceived as the changing shape of one's physical body, but also felt as patterns or configurations of one's energy radiating through space. Form is felt form, and aesthetic awareness of one's body can be said to be a consciousness of the full sensual impact of one's athletic energy. In the aesthetic perception of the body in movement the performer does not experience the separation between the body as viewed externally and the body as subjectively lived. Rather, the performer experiences the "fusion of this double givenness" (Madenfort, 1973, p. 7). Aesthetic perception of one's own body is an experience of a spatially living sensuous body; a synthesis of body as art object, with its particular linear qualities, and the body as lived or felt during the movement experience.

Contrary to Sartre, performers cannot objectify their own bodies in the same sense as others can, for they cannot get outside their bodies to attain the necessary distance. Performers are embodied beings, fusions of consciousness-body, not a "dissectable thing body" (Vandenberg, 1962, p. 113). No one else can "see" what performers see of their own bodies, for these are views enriched by unseen sensuous qualities. The spectator sees dancers' bodies flow through space smoothly, gracefully, with apparent ease and elegance, but only the dancers can know the brute strength involved in this visually light and effortless performance. It is this sensual knowledge that enriches and enhances one's visual image of the body as a work of art and that makes this image uniquely one's own, incomprehensible to another looking on.

As a sensuous experience and a total body experience aesthetic delight is not a delight in illusion, as many play theorists and aestheticians describe the experience of art. Instead, it is a deepening of the experience of reality. Cassirer (1956) characterized art as "an intensification of reality. . . a continuous process of concretion" (p. 184).

Borrowing Roochnik's (1975) description of play, I contend that aesthetic experience is a delightful encounter *with* the world, "not a pleasurable route away from it" (p. 12). Aesthetic experience, as an intensely vivid experience of concrete reality is not, however, an ordinary experience, in the sense of everyday practical activity. In a "suspension of the ordinary," aesthetic experience is "felt" with a compelling directness. In an extraordinary experience the performer delights in the presentational immediacy of the sensuously concrete.

To suggest that aesthetic experience, as an intense encounter with the world, is originally grounded in sensory experience is not to suggest that aesthetic experience is wholly and exclusively a sensuous experience. A phenomenological conception of the unity of mind-body functioning is the metaphysical stance underlying this explication of aesthetic experience. Form perception is a total body-mind act and involves both sensory and cognitive powers.

Kovach (1974), defining the structure of aesthetic experience, recognized both the sensory and cognitive roles. He wrote:

> The beholder does several generically or specifically distinct things. Thus, he sees and hears; he unifies different sets of sense data (visual and audible, even tactile data); he imagines and associates; he takes delight in what he recognizes; he judges and remembers what he beheld and enjoyed; (p. 291)

Not intending to bifurcate mind-body functioning, Kovach (1974) actually spoke of the cognitive powers in aesthetic experience as "internal senses." He described the first internal sense as the cognitive power to unify raw sense data into perceptually unified wholes and the second internal sense as the power of imagination; that is, "subjectification" of the perceptual image "with the result that the image may become thereby either more or less delightful" for the perceiver (p. 303). Through this subjectification of the perceptual image the rich symbolic meanings of the body may enter into the performer's appreciation of the beauty of his or her body in movement. The point of emphasis here is that aesthetic experience is primarily a sensuous experience, and though it may be infused with the symbolic of the imaginative, this cognition is grounded in the sensuous and its delight is obtained in relation to the sensuous.

Beauty Incarnated: An Experience of Unity

Beauty has frequently been defined as an "integral unity of a multitude," that is,

> what makes something beautiful is the [illegible]t that, in it, whether "it" be a material object or some type of *activity*, there is a multitude of parts, components, factors, or aspects, and, at the same time, also a unity make up those parts, components. (Kovach, 1974, p. 305)

Performers' experiences of their bodies as dynamic forms can be said to be experiences of beauty incarnated as they delight in an integral unity of a multitude of sensuous qualities: the firm and muscular with the gentle and sweet; the light and free with the strong and bound; the sustained with the quick; the direct with the indirect. A balance of diverse sensuous experiences, a unification of contrasting effort qualities into one effective movement sequence, becomes a felt image of wholeness. Barkan (1975)

suggested that the body in its stationary form is a "paradigm of proportion" because "it is a totality each and all of whose parts can be expressed in terms of simple fractions of the total" (p. 137). Similarly, I suggest that the body, as it is both visually and kinesthetically perceived as a dynamic form, may be experienced as the concrete image of proportion, a "unification of diversity" (p. 120).

This sense of the beauty of the body can be expressed in temporal terms as these sensuous qualities are organized into a particular pattern or a "flow of feeling" called the dance. Dancers' aesthetic experiences of their bodies are not restricted to the completion of the dance but, rather, are lived throughout the dance as they organize the flow of sensuous events in anticipation of the final climactic moment. In other words, dancers live each sensuous moment during their movements as an anticipation of the rich sensual quality to come in the completion of the dance. As Dewey (1934) described the "consummatory experience," it is not merely the conclusion, but is the anticipation of the end or climax "recurrently savored with special intensity" throughout the total experience (p. 55).

This experience of the flow of sensuous events is an experience of the body as a dynamic rhythmic form. As the body moves it unifies the "here" and "there" of location and the past, present, and future into *rhythmic* form. Langer (1957) proposed that a "rhythmic pattern arises whenever the completion of one event appears as the beginning of another" (p. 51). In movement, dancers do not experience each discrete point in space, each distinct instant in time, as the beginning of the next point, the next instant. Rather, they experience the flow of sensuous events. One could say that each sensuous event is organically and functionally related to the next. Lived time and lived space are harmoniously synchronized into one spatio-temporal totality as the dancer experiences his or her body as a "pattern of changes," a "form of motion" (Berleant, 1970).

H'Doubler (1940) described rhythm as the "primary, fundamental art form" and suggested that it is difficult to define because "its significance is arrived at only by actually experiencing it" (p. 86). The experience of rhythm excites the senses, and the experience of rhythmic form, as an expression of a spatio-temporal totality, enhances the erotic attractiveness of the moving body. No longer struggling to "be there at the right time" the performer delights in the effortlessness of the body as a dynamic rhythmic form. One could say that the performer's body "surrenders" to the rhythm of the experience. To experience this organic flow of movement during a flawless execution or performance is, indeed, to experience beauty incarnated.

In summary, beauty, defined as an integral unity of a multitude, is expressed in one's body as it is spatially and temporally unified as a dynamic rhythmic form. This is a felt form, and performers' consciousness of their bodies as works of art and the sensuous experience of their efforts are, thus, indivisible.

Berleant (1964) wrote, "Art, centering around the intrinsically perceived qualities of sensory experience, turns men's eyes not to the glory of heaven but to the glories of the earth" (p. 189). Dance invites one to partake in the "glories" of one's own corporeality, to be seduced by the sensual richness of an aesthetic moment, to reincorporate sensuality into the experience of self and the world.

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AESTHETIC ORDER IN DANCE

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Orders: Prall and Langer

D. W. Prall, an influential aesthetician in this century, published two major works in aesthetic theory, *Aesthetic Judgment* (1929) and *Aesthetic Analysis* (1936). A major point in his theory, and an intriguing one for dance theorists, is his concept of serial orders. These orders can be abstracted to examine the elements available to man for the composition of art forms. Prall (1929) states "an artist must work with materials that have relations, degrees of qualitative difference established orders of variation, and structural principles of combination" (p. 68). According to Prall, the recognition of an orderedness of the sensuous materials in each particular art form is a necessity for the exhibition of that form.

Prall suggests two major types of orders: the qualitative and the extensional. The qualitative order includes aspects such as sound and color, aspects intrinsic to works of art. The extensional order includes spatiality and temporality, the aspects into which the intrinsic or qualitative aspects can be extended and exhibited.

Each type of order is incapable of being concretely realized without the other. Color cannot be perceived unless spread over surfaces and extended into space; space cannot be defined except as something is extended into it. Sound will not be heard except as it is extended into time; and time is only an abstraction unless something can be evidenced within it. That which is not extended is nothing (Prall, 1936). Thus, although the orders can be abstractly considered separately, are independently variable, and distinct in nature, they are reciprocally dependent for concrete exhibition.

The implications of Prall's theories for dance are interesting. Most theorists discuss dance as a space-time-energy art form. According to Prall, however, space and time are extensional orders which are part of all life. It is only a qualitative order which is intrinsic and unique to an art form. The obvious conclusion is that it is energy extended into space and time that differentiates dance from other art forms. It is the orderedness of the energy factor that makes dance available to the senses of artist and perceiver.

Fortunately, another prominent current aesthetician, Suzanne Langer, focuses directly on the qualitative order of dance in her book, *Feeling and Form*. Langer (1953) quotes Prall and acknowledges his work as "the most serious and systematic analysis that has been made . . . of the sensuous elements in the arts, the aesthetic surface" (pp. 54-55). In order to apprehend sensuous form in a logical way, she, like Prall, focuses on the work of art itself, not on the perceiver's reactions and feelings toward it. She feels a need, however, to extend Prall's theory beyond his use of serial orders, and introduces her own idea of artistic structures. Her focus, although based on an acceptance of Prall's theory of sensuous surfaces, is extended to what she feels is significant to the problem of the created form, that which she calls its primary illusion. The primary illusion has many properties that are similar to Prall's concept of the qualitative order.

Langer (1953) first proposes that each art form has a distinct and unique "primary illusion"—something always created in that art form, "and always created at the first touch" (p. 174). In her concept of primary illusion, Langer is in accord with Prall's notion of an intrinsic qualitative aspect (it *always* occurs in the specific art form). She adds, however, that the intrinsic qualitative element is one which is created; it is the concept of the created primary illusion which is pivotal in Langer's theory.

The primary illusion in the dance, says Langer, is "virtual power," the created force or power as made and organized through virtual gesture (p. 175). Before examining this concept, it is interesting to note that, like Prall, Langer chooses neither space nor time as the qualitative intrinsic element of the dance. Langer's reasons, however, are very different from Prall's. Virtual space and virtual time, that is, created space and time, are very much capable of being primary illusions; Langer immediately extends their range beyond that of extensional orders. She designates virtual space as the primary illusion in painting, and virtual time as the primary illusion in music. In her theory every art form has a primary illusion unique to it, and the fact that virtual space and virtual time "belong" to other art forms makes them possible only as "secondary illusions" in all other art forms. The designated primary illusion distinguishes each art form from all others; therefore, although created space and time can be, and indeed, most times are, apparent in the dance, they are secondary to virtual power which is *always* apparent in the art form. According to Langer's theory, if there is no play of created forces, what is being presented simply is not dance.

Neither Langer nor Prall claim the aspects of spatiality and temporality as the intrinsic qualities unique in the dance; Langer postulates the concept of virtual power as the most vital element in the dance. Virtual power as expressed through created (virtual) gesture, is intrinsic to the dance.

> Dance has been called an art of space, an art of time, a kind of poetry, a kind of drama . . . . Every one of its secondary illusions has been hailed as the true key to its nature, but it is none of those things, nor is it the mother of any other arts . . . . Secondary illusions . . . . are really devices that support the total creation or enhance its expressiveness . . . . The dancer, or dancers, must transform the stage for the audience as well as for themselves into an autonomous, complete,

> virtual realm, and all motions into a play of visible forces in unbroken, virtual time, without effecting either a work of plastic art or of "melos." Both space and time, as perceptible factors, disappear almost entirely in the dance illusion, serving to beget the appearance of interacting powers rather than to be themselves apparent. That is to say, music must be swallowed by movement, while color, pictorial composition, costume, decor–all the really plastic elements–become the frame and foil of gesture. (Langer, 1953, pp. 204-205)

Langer extends Prall's theory of aesthetic surface to include more than the surface orders; "for what we perceive isn't the aesthetic surface . . . but motion, tension, growth, living form" (p. 150). The aesthetic surface underlies the illusion. In the dance, this illusion is primarily that of created power, created forces as expressed through virtual gesture. The qualitative order, or primary illusion, that which is unique to dance, is an energy, a created force manifest in movement or gesture.

Dance theory, however, cannot disregard space and time altogether. Indeed, the spatial and rhythmical aspects of dance are obvious as integral parts of the dance. Langer calls them secondary or supportive illusions, ones that are part of the total dance image. Prall expands his view of spatiality and temporality by stating that they are qualitative as well as extensional orders. He says of spatiality that it is necessary not only for the visualization of other orders, but it is itself an order of dimensionality, dimensionality being a quantitative order in art composition and apprehension.

Time is not seen simply as a receptacle, not just a thing in which other things endure, but as an element relating to the definite nature of this endurance in measured and numbered ways. Prall notes that temporality is of great significance in dance. He equates temporality with motion, and since the medium of dance is movement, his conclusions are readily apparent.

> Dancing embodies rhythm and motion more obviously than any other art, still . . . rhythm is of the formal nature of all arts as well as of dancing, . . . dancing is never the mere rhythmic elements themselves, but the rhythm appearing through other elementary materials of beauty, color, and shape and space relations. The rhythm of dancing is. . . manifested in moving shapes; it is an order of time, and such temporal order, as we have already seen, is applicable to, if not necessarily involved in, all of the arts. (Prall, 1929, p. 79)

If Prall's theories are accepted, it must be agreed that space and time are extensional orders with the capacity of being intrinsic to certain art forms. Visual shapes, although part of the order of dimension, are more spatial in their composition than anything else; dimension and relations of dimension make a shape unique from any other shape. Although dance is movement extended into time (which, according to Prall, is itself motion), the exhibited rhythmic patterns and tempos are intrinsic to the uniqueness of a particular dance.

So it seems, especially in terms of the dance (and for other spatially and temporally exhibited art forms), it is important to be cognizant of the multi-dimensionality of these phenomena. Even without denying the pervasiveness of space and time, even though everything is extended into space and/or time, there are aspects of spatiality and temporality that are unique and, perhaps, intrinsic to the dance.

Accordingly, this short discussion of the theoretical philosophies of Prall and Langer creates some interesting consideration for the study of dance aesthetics. Essentially, one would have to conclude that the heart of dance is the virtual energy which is extended into space and time, with spatiality and temporality also serving as compositional elements that can be manipulated and combined with the qualities of energy to make up the whole dance.

With the identification of the intrinsic and extensional orders in dance, the next step is to render these elements accessible, as Prall (1929) states, as "materials that have relations, degrees of qualitative difference, established orders or variation, and structural principles of combination" (p. 68). If the tenants of Prall's theory of orders are accepted, the identification of the order structure of the elements of dance is necessary for the form to be conceived by artists and perceived by viewers. One movement theorist who would seem to be in agreement is Rudolf Laban.

Laban's Effort/Shape Theory

Laban is responsible for the most extensive work presently done in the ordering and codifying of human movement. His work stems from a philosophy much like parts of Prall's. "He believed the key for the unfolding of human capacities to be embedded in the dynamic configurations of dance" (Laban, 1966). He says in *Mastery of Movement* (1950), "A scale could be built up, ranging through many degrees, plotting the most restricted and fixed effort-capacities of primitive animals right up to the potentially most complicated and changeable effort-attitudes of civilized man" (p. 14). Throughout his work with movement, Laban ordered movement, analyzing and codifying to render it more available and comprehensible.

Laban states in his first major work, *Effort* (1947), "It becomes necessary to study rhythms of bodily motion, and to extract from them those elements which will help us to compile a systematic survey of the forms effort can take in human action" (p. 11). This marked the beginning of the systems Laban created for analyzing and notating movement. The Effort system, which today has been expanded to the Effort/Shape system of analysis, is "a system for describing movement dynamics and style, a group of terms and concepts logically and intricately related to each other which refer to the qualitative aspects of movement, to how one moves rather than what one does" (Davis, 1970, p. 31). Laban concurs with Langer; space, time, and motion factors are secondary to what he calls "effort-expressions," and she calls "virtual powers." It is through the images created by the discernible efforts that the primary illusion of dance, the virtual powers of dance, become apparent to the observer.

Effort/Shape is a way of looking at the qualitative aspects of movement, movement quality which can be thought of as the "how" of movement. Was the person's movement quick, strong, sustained, or controlled? Was

there a heavy quality to the movement? Did the person's body unfold or carve out space? Was the movement initiated and phrased? Did it have a central impulse or spatial counter tensions? Effort/Shape is a vital tool in aesthetic perception, and a viable ordering of the sensuous and expressive qualitative aspects of the movement experience.

Effort is the inner impulse that gives rise to movement; every effort can be regarded as being made up of four factors: flow, space, weight, and time. Qualitative change concentrated in each factor occurs in a range between two polarities. Each of the extremes is called an element or quality, and each is subject to individual expression and preferences.

The Effort factors are always present in movement as quantities. Any movement always involves a certain amount of tension and a quantity of weight; it takes time and travels in or occupies a certain amount of space. When the mover concentrates on changing the quality of any of these factors, the appearance of one of the eight Effort qualities colors the movement in a particular way. The elements can be considered as products of the mover's attitude toward the Effort factors; i.e., a light attitude toward weight or an indirect attitude toward space.

These foundational elements of Laban's theory of Efforts, the factors of flow, space, weight, and time, and their respective polarities, constitute a specific order of artistic elements. These are Laban's ingredients of movement upon which it is possible to concentrate exertion or effort in a dance: flow is the *how*, weight is the *what*, time is the *when*, space is the *where*. These elements make up the virtual power, the sensuous surface of the dance.

With Shape, the "other side" of his movement-analysis coin, Laban seems to acknowledge the dual nature of spatiality. A coworker of Laban's, Warren Lamb is responsible for the formulation of Shape as the correlate of Effort. "His concept was largely drawn from the affinities of certain Effort qualities with specific dimensions of space which were discussed by Laban in his *Choreutics*, a study of harmony" (Dell, 1970, p. 6). Shape is concerned with how the body forms itself in space.

> The "shape" variables are broken down into shape flow, directional movement, and shaping, distinctions which refer to the way in which one moves in space not simply to "where" one moves. That is, a movement may have a quality of merely "growing" or "shrinking," going away or toward the body with no clear "projection" in space, or it may have distinct directionality, clearly "going somewhere." Thirdly, it may have a quality not only of projection into space but also a three-dimensional "sculpting" and accommodating to space of the body part which is moving. (Davis, 1970, p. 33)

Affinities between the Effort elements and the Shape elements exist, with each of the Effort factors having a directional affinity. Light effort rises, strong sinks; indirect effort widens, direct narrows; sustained effort advances, and sudden retreats. In one more way, then, the Effort/Shape system identifies both a qualitative and an extensional order in the element of spatiality.

The study of Effort/Shape analysis is the study of a system of aesthetic ordering of movement elements. The Effort elements seem to be viable components of the primary illusion, the virtual power of the dance. As Joan Russell (1961) states, "There was no arbitrary choice of motion factors; this classification derived from many years of observations and study on Laban's part. Many people interested in different branches of movement have hailed this analysis as a valuable contribution to the field of movement study in general" (p. 23). Laban's Effort/Shape system of analysis, then, is an ordered scheme which upholds Prall's theory of the necessity of serial orders for the conception and apprehension of an art object.

It must be noted that if Laban had not developed his Effort/Shape order dance would still exist. The point is, rather, that an orderedness of the energy—of the qualitative intrinsic elements of dance—does exist, and Laban has identified one way of expressing this order. As applied to the primary illusion of the dance suggested by Langer (the realm of virtual powers displayed through virtual gesture), Laban's Effort/Shape system of movement analysis seems to represent graphically elements that are multidimensional, linearly ordered, and descriptive of the sensuous surface of the qualitative order of the dance.

The usefulness of Laban's system has been recognized in many ways. It is a basis for composition and choreography classes in many university dance departments; improvisation classes have explored the Effort/Shape elements and their dimensions; Marcia Siegel bases her dance criticism, her apprehension of dances, on an understanding of Effort/Shape principles; dance scholars are beginning to study and codify the dances of other cultures using a combination of Laban's Effort/Shape system and Labanotation. For further examples of the uses of Effort/Shape in movement research, the reader is referred to Cecily Dell's *A Primer for Movement Description* (1970) and a small monograph, *Four Adaptations of Effort Theory in Research and Teaching* (1970), by Irmgard Bartenieff, Martha Davis, and Forrestine Paulay. These and other publications are available from the Dance Notation Bureau.[1]

Martha Davis states, "Effort/Shape analysis is a comprehensive system for describing movement style and the form and quality of the movement process" (Davis, 1970, p. 33). Laban has contributed to the dance art one viable method of expressing and perceiving the orderedness of the elements of dance; Effort/Shape has thus helped render the sensuous surface of dance more accessible to artists and observers.

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EFFORT/SHAPE THEORY AND THE AESTHETICS OF DANCE

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Dance is an aesthetic experience. From the perspectives of both dancer and observer, that which enriches an already satisfying experience is to be sought, and when discovered, pursued. In this paper, an attempt will be made to show that the Effort/Shape Theory of Rudolf Laban provides just this enrichment for the aesthetic experience of dance.

The Effort/Shape Theory developed by Rudolf Laban offers the most defined and objective approach to observing qualitative aspects of movement. The strongest visual statement of dance is often made by the trace form of the movement in space. The quantitative phase lies in observing how much, how little, how fast or slow, how large or small the movement is. Laban's Effort/Shape Theory creates an awareness of the subtleties of movement, the character of each movement as it reflects the dancer's attitude toward investing energy in movement and toward adapting the body to space.

Laban began experimenting with movement as "free" dance prior to World War I. His life was spent analyzing and synthesizing what he saw as basic principles of human movement and applying them to industry, recreation, theater, education, and dance. The primary theories resulting from this work are Labanotation, Space Harmony, and Effort/Shape.

The Effort theory describes an individual's attitude toward investing an expenditure of energy to accomplish a movement (how the body concentrates its exertion). The Effort elements are described as active crystallizations in flow, weight, time, and space. The words "active crystallization" are important. "Active" suggests the person must be active not passive. "Crystallization" means that intangible elements are given a definite or concrete form.

Each Effort element lies on a continuum and the investment of energy may be considered high, low, or neutral. Each investment may occur individually or in combination; changes may occur at any moment. There are no value judgments in Effort theory, only an indication of what is appropriate and inappropriate at any given time.

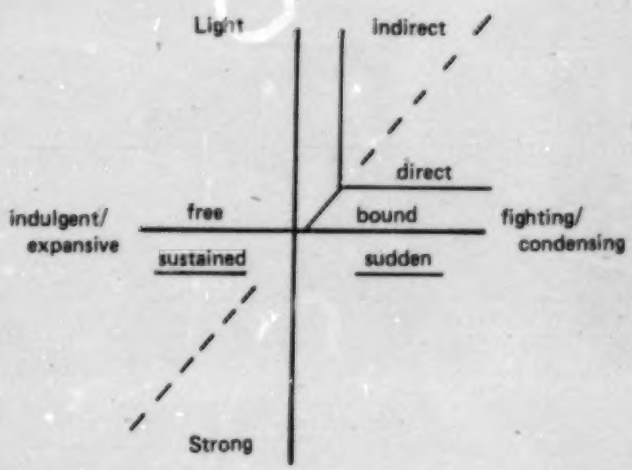
The "flow" element is related to the "goingness of movement"; *free* and *bound* are the qualities or characteristics of this element. *Free* is an indulgent, expansive attitude, allowing energy flow to go through and beyond the body boundary. The joints have an openness about them and the movement has an unrestricted feeling. *Bound* is a more restricted, controlled approach allowing for more clarity. There is a sensation of keeping the energy flow within body boundaries, with a tightness in the joints.

The "weight" factor characteristics are *light* and *strong*. *Strong* implies impact; a penetration and engaging of body weight with a forceful quality. This characteristic is often equated with a sense of self, "I will do it!" It has a sense of "going through" and should not be confused with bound flow which is more restricted and controlled. When strength is allowed to rarify and become delicate, it is *light*. The intention becomes indulgent and expansive; weight is overcome and movement has a fine touch. It is important to remember that the weight element is *active*. If a weight attitude is passive, either it becomes heavy (gives in to another force) or limp (describes the condition of being acted upon rather than actively changing qualities).

Sudden and *sustained* are the "time" elements. They are not related to quantities of time—fast and slow. The physical span of time can be exactly the same for each investment, but the attitude toward the investment creates a different appearance. *Sudden* is an urgent, instantaneous attitude, a sense of "now"; it is a condensing decision in time. *Sustained* is an active stretching out of time, a leisurely indulgence. It is not the same as slow motion, which is the evenness of bound flow rather than indulgence in time. *Sustained* movement results in sequential movement through the body, whereas the physical movement in *sudden* is simultaneous.

"Space" is characterized either by a *direct* or *indirect* (flexible) attention. *Direct* is goal oriented, channeled, and pinpointing, with a sense of condensation. *Indirect* is an active, expansive attention in space. Indirectness does not result in being vague or "out of space," rather it is multifocused. Physically, *direct* results in movement occur in one dimension or on one plane, while *indirect* movement is multiplanal.

One polarity of each of the four basic elements is characterized by an indulgent/expansive attitude and the



other by a fighting/condensing attitude. When the elements are placed on the diagram Laban used to symbolize the Effort theory, a diagonal line demonstrates this division.

Affinities within the diagram are present when any single element is explored; for example, sustained is associated with lightness. When any two elements exist in combination, Laban calls the result a mood or state. Three elements combined are called drives. When all four are present—this rarely happens—the result is called a complete effort drive.

The "shape" theory represents an individual's attitude toward changing the form of the body, adapting it in shape and in relation to its access to space. The three shape elements are concerned with the design concept of point, line, and three-dimensionality. *Shape flow* is body-oriented shape change, based upon inhalation-exhalation, folding, unfolding, growing, shrinking—the changes the body makes in relation to its center.

The two remaining elements are environment-oriented shape changes. *Directional* movement is goal oriented. It is either central or peripheral movement bridging the environment, going to a location. It can also be concerned with the form of the path, either spoke-like or arc-like, rather than with the goal itself.

Shaping or *carving* movement is process oriented, forming the space or adapting to it; molding, sculpting the environment. The body is constantly active as it travels through all three planes, molding space into plastic forms. "Anatomically speaking, shaping requires the constant blending of the muscle group functions in many joints to allow the body's fullest adaptation" (Dell, 1970, p. 55).

Any singular movement sequence may be analyzed by applying either the Effort or the Shape theory or by observing the continual changes in both theories simultaneously. There are certain aspects of the theories that seem to overlap and become unclear, but it is possible to clarify these aspects if the mover's intention is clear and the observer is astute.

Effort/Shape theory as a contemporary approach to dance is of interest philosophically. Current theories in philosophy of mind, philosophy of action, and metaphysics are all called into play, with respect to both the choreographer-dancer and the critical observer. Both these roles presume active participation, and, in speaking of such active participation, we find ourselves directly concerned with agents and their actions and intentions as well as with the minds and bodies of those agents.

The literature of metaphysics and philosophy of mind contains many theories concerning minds and bodies. It has been claimed by some that only the physical exists, and that since there is no evidence of "mind," it must be merely a figment of our imagination or a linguistic construct—something that doesn't really exist (materialism). Others have said that only the mind exists, and that what is perceived as the physical realm is simply ideas which groups of minds assent to (idealism).

Between these two extremes are various versions of dualism, the position that both minds and bodies exist. Among the most common versions of dualism are interactionism—the view that minds and bodies interact with one another; epiphenomenalism—both minds and bodies exist, but only bodies can act upon minds, not vice versa; reverse epiphenomenalism—both minds and bodies exist, but only minds affect bodies, not vice versa; and parallelism—both minds and bodies exist but each acts independently of the other, although each is in harmony with the other.

While these views and other variations have been offered, the position most often espoused by the average person is interactionism. This view we too shall accept here, with no further argument than the observation that it appeals to common sense and most people's intuitions.[1]

For both the choreographer-dancer and the critical observer their roles as volitional beings are of importance. This brings us to a consideration of the theory of action. An action will be said to be an event[2] in which an agent does something. An agent is a rational, volitional being, usually a person. Intentions are explicated variously, and are very problematic philosophically, but most intentions seem to include an agent's reason for doing something, the knowledge that he or she is doing it, and a purpose for doing it. This characterization of intention should prove quite sufficient for our purposes, and we shall limit our discussion of movement to intentional movement or action.

While there has been much recent discussion about the theory of action, we shall follow one of the most widely accepted explanations of action; namely, that an action is comprised of: (a) the fact that one's arm goes up; (b) the fact that one raises one's arm; and (c) the mental event that is prior to one's arm going up and which causes it.[3]

In light of what we have provided as philosophic background, let us consider separately the choreographer-dancer and critical observer as understood through Effort/Shape theory in dance.

Choreographer-Dancer

A "choreographer-dancer" is a dancer who intentionally determines the nature of the dance to be performed, that is, an individual who decides not only what physical movements are to be carried out, but also the manner in which they are to be carried out.

As we know, Effort/Shape theory provides the choreographer-dancer with ostensive definitions that can serve as intentions affecting the manner in which dance movements are executed. The choreographer-dancer performs specific dance movements that originate in the specific definitions incorporated from Effort/Shape into his or her intentions. Since the complex mental event is that which makes an action *that* action rather than any other,

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[1] *For those who do not subscribe to interactionism, what follows may still be understood by means of alteration of terminology in the appropriate places, e.g., replacing "mental event" with "material neural processes" for the materialist, or "physical event" with "commonly agreed upon ideas" for the idealist, etc.*

[2] *An event is merely a change in states of affairs having duration.*

[3] *Although phrased to describe an arm action, any other physical movement may be substituted.*

it is the choreographer-dancer's intentions that comprise the complex mental event. When a choreographer-dancer incorporates the specifics of Effort/Shape into his or her dance, the result must necessarily be different (aside from spatio-temporal difference) from movements executed with the same intentions but not derived from Effort/Shape theory.

Now, in what ways might movements differ from one another? Certainly spatio-temporally, but we have already eliminated these. Quantitative movement differences seem to make little sense, so we are left with qualitative differences. Since movements or actions occur on the physical level, they are observable. Thus, choreographer-dancers incorporating Effort/Shape theory into their intentions for acting should move in an observably different manner from either other dancers who do not include Effort/Shape intentions, or from themselves when they do not include such intentions. This brings us to the role of the critical observer.

Critical Observer

The "critical observer" is one who observes performances of dance and does so actively, that is, with an understanding of the methods and requirements of dance performance. Such an individual would be aware of the physical and theoretical abilities and understanding characterizing dancers and dance. More specifically, for our purposes, the critical observer would be able to distinguish qualitative differences in the dancers' movements.

The critical observer is one who can perceive physical differences among dancers' movements which, though the same in kind, are qualitatively different. If it is the case, as we have asserted, that the intentions of the choreographer-dancer using Effort/Shape theory differ from the choreographer-dancer not using the theory, and the difference in actions performed is qualitative, not different in kind, then it would seem possible that a critical observer who can perceive qualitative differences in movements of the same kind should be able to tell when a choreographer-dancer has incorporated Effort/Shape into his or her intentions for acting (assuming that the critical observer is conversant with Effort/Shape theory).

One might object at this point that, a priori, we have no way of knowing if this is in fact true. Different intentions on the part of the choreographer-dancer may result in the same sort of qualitative differences as the intentions of the choreographer-dancer using Effort/Shape theory result in. With this we agree. What remains is an empirical investigation correlating reported dancers' intentions with specifics of movement. Until some such study is carried out, we cannot assert qualitative uniqueness with respect to movement, the intentions behind which include Effort/Shape theory. We can, however, for the reasons given above, still assert qualitative difference between actions incorporating Effort/Shape intentions and actions not including them.

The responsibility lies at both ends. The choreographer-dancer must clearly understand his or her own attitudes and intentions and convey them with technical skill. The critical observer must be sensitive to these subtleties of movement in order to perceive the dance precisely. When the choreographer-dancer employs Effort/Shape theory skillfully, the movement will have an effect upon the critical observer and will greatly enrich the communicative powers of dance.

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BEAUTY AND TRUTH IN DANCE: OUR UNIQUE GIFT TO HUMANITY

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What is beauty? This question confronts us today even as it challenged philosophers and artists throughout the ages. While it may be that "beauty is in the eye of the beholder," these words do not bring us any closer to understanding this much-sought-after quality. John Keats in "Ode on a Grecian Urn," however, captured the spirit of beauty when he wrote, "Beauty is truth, truth beauty." This ideal offers inspiration and direction to all artists striving for perfection through their art. In this paper I will attempt to establish the relationship between beauty and truth and apply this concept specifically to the art of dance.

The craft of dance deals with the human body and the elements of time, space, and force; the art of dance, however, cannot be so easily categorized. What illusive combination of qualities come together to yield an aesthetically pleasing creation? Before that question can be approached, we must try to establish a concept of beauty. "The quality of objects, sounds, ideas, attitudes, etc., that pleases and gratifies, as by their harmony, pattern, excellence, or truth" is one interpretation (Funk & Wagnalls, 1963, p. 125). This broad explanation encompasses the ideas set forth by numerous philosophers.

Plato and Aristotle thought symmetry was of prime importance in the identification of beauty, but later philosophers rejected this idea as either too limited or as unnecessary. Many centuries later, St. Thomas Aquinas took a more holistic viewpoint. He declared that "beauty includes three conditions, integrity or perfection . . . ; due proportion or harmony; and, lastly, brightness or clarity" (Nahm, 1975, p. 246). This third condition "is connected with the medieval Neoplatonic tradition in which light is the symbol of divine beauty and truth" (Beardsley, 1967, p. 23). Shakespeare eloquently states his view on the subject. "O! how much more doth beauty beauteous seem, by that sweet ornament which truth doth give" (New Dictionary, 1936, p. 41). A century before Keats, the Earl of Shaftsbury declared:

> The most natural beauty in the world is honesty and moral truth. True features make the beauty of a face; and true proportions the beauty of architecture; as true measure that of harmony and music. In poetry, which is all fable, truth still is the perfection. (New Dictionary, 1936, p. 664)

More recently, nineteenth-century American art critic Henry Tuckerman affirmed, "The soul, by an instinct stronger than reason, ever associates beauty with truth" (New Dictionary, 1936, p. 40).

In its essence as sincerity, fidelity, constancy, "faithfulness to the facts of nature, history or life . . ." truth is beautiful (Funk & Wagnalls, 1963, p. 1438). Many twentieth-century dance artists have expressed through words, as well as movement, their awareness of the fundamental relationship between truth and art. For example, Charles Weidman stated that "Real art can never be escape from life," (Weidman, 1966, p. 51), while Ruth St. Denis stressed that the arts "are the symbol and language for communicating spiritual truths" (St. Denis, 1966, p. 14).

But how does this idea—"Beauty is truth, truth beauty" relate specifically to the dance? There are two distinct roles in dance that must be identified and examined, the choreographer and the performer. In dance, the element of truth is first uncovered by the creative genius of the choreographer and then revealed to the audience through the expressiveness of the dancer-performer.

First, let us deal with the role of the choreographer. Choreographers are challenged to find a truthful solution to the problem of translating idea into movement. To begin with, it is essential that they choose an idea suitable for expression through dance. Much can be stated nonverbally that cannot be conveyed in words. The impact of a simple gesture, however brief, might require pages to translate, perhaps even eluding the writer's art entirely. Nevertheless there are certain subjects that can be expressed more successfully through a different art form than through dance movement. Choreographers must judge whether or not an idea will be best displayed through the medium of dance. It is both their duty and privilege to express through movement what might otherwise be left unsaid.

Choreographers must acquaint themselves thoroughly with their subjects through introspection, observation, and study. Diving into the unconscious, choreographers can get in touch with the source of their theme. They must then carefully draw what they have learned up to the conscious level, illuminating it. The more choreographers discover about their subjects from a variety of sources, the more they will be able to convey.

Choreographers must clothe an idea with dance movement, i.e., give it form. The human body, and the elements of time, space, and force are choreographers' basic tools. They can manipulate these in ways unique to dance. For example, a choreographer might choose to develop a single aspect of an emotion through movement, graphically displaying its many facets. Selma Jean Cohen (1970) tells us:

> Prolongation may emphasize a movement . . . choreographic enhancement, or stylization, extends the emotional expressiveness of the gesture. The dance has not merely added form to the movement, it has intensified the meaning of the movement. (p. 7)

In the search for appropriate movement, choreographers

also turn to the study of man's natural movements. Children express themselves quite freely through movement. As we grow older, we tend to layer ourselves with various protective shields in our control of speech and emotion. Yet a great deal can be learned by observing a person's body posture and movement—despite his or her desire to keep this information secret. Martha Graham has said, "Nothing is more revealing than movement. What you are finds expression in what you do . . . " (Sorell, 1966, p. 36). By observing physical and emotional reactions to various stimuli, choreographers can discover a truthful movement-vocabulary.

Movement does not lie! This is a mixed blessing for choreographers. On one hand, they have a wealth of material from which to draw in their search for a faithful translation of idea into movement. By extending the range of man's natural movements to its furthest boundaries, choreographers are able to portray, enlarge upon, and/or distill human thoughts, actions, and emotions through the language of dance. This wordless crystallization and magnification of consciousness breathes life and beauty into the art form known as dance. On the other hand, choreographers also have the responsibility to truthfully portray an idea. They must be willing to invest the time and effort needed to find just the right movement. A departure from truth cannot be easily concealed. Doris Humphrey emphasizes this fact.

> Nothing so clearly and inevitably reveals the inner man than movement and gesture. It is quite possible, if one chooses, to conceal and dissimilate behind words or paintings or statues or other forms of human expression, but the moment you move you stand revealed, for good or ill, for what you are. (Sorell, 1966, p. 113)

Integration of body and soul is essential for the choreographer attempting to convey truth through dance. Isadora Duncan felt that the body and soul must grow so "harmoniously together that the natural language of that soul will have become the movement of the body" (Sorell, 1966, p. 31). Formulating the soul's language into meaningful movement-language is the choreographer's challenge. To accomplish this, personal integration is essential. Lois Ellfeldt underscores this idea when she explains that in order to find a basic movement one must move as a total human being (Ellfeldt, 1967, p. 57). Hanya Holm sums up this concept in her poetic description of her mentor's philosophy:

> To Mary Wigman the dance is a language with which man is born, the ecstatic manifestation of his existence . . . the dance in which body and soul become an indivisible entity "turns into the truthful mirror of its humanity." (Holm, 1966, p. 42)

Choreographers conceive both the purpose of the work and the actual movement patterns. They then rely on the dancer's ability to project the significance of the work to the audience. In order to fully express and enrich the choreographer's work, the dancer-performer must also experience an integration of body and soul. When we find dancers with great technical ability who are unable to inspire an audience or bring life to a dance work it is because of this lack of integration. La Meri (1966) tells us, "Technique—body control—must be mastered only because the body must not stand in the way of the soul's expression" (p. 7).

Ideally, awareness of this body/sould unity should be cultivated from the beginning of dance training. Dancers must be taught to breathe life into every movement, enhancing the movement with the richness of their own individuality. An absent-minded, mechanical approach to studying dance cannot yield an artist. Here the burden of responsibility is shared by teacher and student. The teacher must instill awareness of the necessity for integration, providing guidance along the path to self-discovery. Mary Wigman (1966) reminds us that "to teach means to shed light on the teaching materials from all sides, to convey it from the aspects of the functional as much as from the viewpoint of spiritual penetration and emotional experience" (p. 110). Through a combination of hard work and introspection, the student and teacher can cultivate and nurture this blossom of body/soul integration.

A dancer who has perfected technique and realizes the oneness of body and soul is able to move with a spirit of freedom and joy. This dancer-performer now has the ability to inspire the audience with the vastness of human potential. As audience members, we feel admiration for the dancer's technical brilliance—a tribute to will power and stamina in achieving a goal of physical perfection. However, technique alone, no matter how brilliant, is never sufficient. There is a great threat to the integrity of a dance work when a dancer (or audience) fails to recognize the ultimate purpose of technical perfection. In Mary Wigman's (1966) words, " . . . wherever technique is worshipped for its own sake, art ceases to be. Terpsichore covers her head and silently turns away from the child of her love, from then on refusing him the grace of her gift" (p. 16). To be true to their art, dancers must be able to avoid the pitfall of exhibitionism. Through an awareness of body/soul unity, one-pointed dedication off stage, and intense, sustained concentration on stage, dancer-performers are able to reach beyond themselves and fulfill their mission as expressive vehicles for the choreographer.

Inherent in each individual, and evident in the artist, is the desire for perfection. "Truth is so great a perfection," Pythagoras writes, "that if God would render himself visible to men, he would choose light for his body and truth for his soul" (New Dictionary, 1936, p. 666). As dance artists, revealing truth through movement is our challenge, our goal, and our unique gift to humanity. Isadora Duncan believed that "spiritual expression must flow into the channels of the body, filling it with vibrating light" (Sorell, 1966, p. 32). It is the challenge of the choreographer to capture this light, this truth, in movement. It is the privilege of dancer-performers to convey this truth to the audience. For when both the choreographer and the performers fulfill their roles, perfection is reached, truth revealed, and beauty manifest.

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AESTHETICS AND CHILDREN: MOVEMENT-INSPIRED STUDIES IN THE INTERRELATEDNESS OF THE ARTS

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In this day of ecumenicity in the arts—when poetry has become a visual medium, when kinetic sculpture moves and dancers stand motionless on stage—certainly in this day, if ever, it is possible to teach aesthetic principles that span the arts.

Long before entering school, children discover the possibilities for expression afforded them by the movement of their bodies. From birth they use movement as a means both of entertaining themselves and of gathering important information about themselves and their world. Since experimentation with the creative tool of the body commences long before introduction to the tools of language, drawing, painting, writing, singing, or any other creative activity, movement of the body presents itself as a natural construction which to base children's studies in the interrelatedness of the arts.

A distinction should be drawn here between, on the one hand, teaching an appreciation of existing works of art—educational "art for art's sake"—and, on the other, the structured cultivation of the creative impulse in the children themselves. In the following studies emphasis is placed upon the latter pursuit, with the former serving as means to an end. For the elementary school teacher dealing with comparative arts, some philosophical base grounded in an appreciation of the arts is essential. But meaningful subtleties arising from the teacher's integrated grasp of the creative process have no opportunity to manifest themselves until the teacher is supplied with instructional materials offering occasion for the manifestation. This paper offers two instructional approaches, one dealing with the compositional element of texture or quality, the other with that of symmetry/asymmetry.

Texture or Quality

The child's name, that readily available aspect of one's identity, is frequently employed as a springboard for creative movement. Activities using the child's name as "given content," such as space-writing and the forming of static letters with the body parts, allow the child to affix a personal signature to movement. But for a study of texture or quality the teacher solicits a far less-structured movement than that involved with space-writing or letter-formation; the teacher asks the children for single movements that express their names.

> **Teacher**: Suppose that I could not remember your names. Help me remember your names. Say your name and do a movement that feels like your name. Jennifer, you go first; show me your name with a movement.

It is inevitable that in the resulting name-inspired movements numerous textures or qualities will be exhibited. Jennifer may choose a smoothly swaying movement of the arms and torso; Tony may decide upon a pointed jump, punctuating each syllable with a thrust upward. In some cases the sensibility or momentary mood of the young creator will dictate the shape and texture of the movement more than will the aural or visual image of the name. But, as is generally the case with the creative process, an inquiry into the mental stimulus that triggered an observed creative response is a difficult and frequently unnecessary pursuit. Instead, the teacher must observe and point out to the class the texture or quality exhibited in the movement response. As in so many classroom situations, the teacher must assume the Socratic stance as the inventive poser of questions. The classmates of Jennifer and Tony undoubtedly will respond with imaginative verbal representations of the movement qualities in question. The children may then be asked to superimpose onto their own name-inspired movements the texture of Jennifer's movement. Now Tony's. Now Justin's.

After an awareness of texture or quality in movement has been developed, the teacher may introduce that concept as it manifests itself in the other arts. In order that the child's sensitivity to the universal character of the creative impulse may be developed, the teacher should minimize the period of time separating the child's own creative choice of movement and the introduction to other arts. It is suggested that related works of art be presented to the class soon after movement has been explored so that the children, when confronted with sophisticated creations, still recall their own creative decision making.

While all the children are "moving their names" in the fluid, smoothly flowing quality introduced by Jennifer, the teacher may project upon a wall or screen a reproduction of an Impressionist painting. Any one or several of the works of Monet, Renoir, and Degas, the textures of which are vague, fluid, and suggesting of an "impression" of reality, may be projected while the children move. Monet's *Water Lily* series is especially appropriate as a study of texture.

The young dancers should be encouraged to continue moving; the painting should be a stimulation rather than a distraction. Before the children have tired of moving, the teacher may extend the comparison of texture to still another medium by playing a recording of one of Debussy's more fluid (chromatic) works, *Claire de Lune* and *La Mer* probably being the most accessible. Because children frequently associate dance with music, the addition of music to the climate of the room should stimulate movement. Almost any movement quality can be associated with a texture or quality of a painting or musical piece. For instance, the angular, staccato texture of Tony's movement, as described above, might suggest the visual image of the work of a Cubist painter like Picasso and the aural image of

one of the more brisk and dissonant works of Stravinsky, Bartok, or Prokofiev.

In the class discussion of texture and quality prompted by the presentation of painting and music, the tools and methods at the disposal of the painter and composer may be mentioned in a depth appropriate to the maturity of the students. The Impressionists' obsession with light; their practice, hitherto unknown, of painting directly onto a blank, white canvas; their departure from studio painting, i.e., their practice of painting "on location" so as to capture the slightest atmospheric change; their revolutionary "painterly" method of applying paint to the canvas; and, in music, their melodic and harmonic experimentation with chromaticism—all contribute to the textures or qualities observed in their finished artworks. The central point to be stressed to the children, however, is that the same process—the act of creative decision making that occurred in the choice of movement qualities for their names—also took place for the painters and composers.

If a grouping of smoothly swaying arms and torsos with Impressionistic paintings and music seems too simplistic, one should re-examine the objective of the study. In neither of the studies offered here is the emphasis on the relating of facts about existing works of art. While the study just presented employs masterpieces to illustrate the concept of texture or quality in the arts, neither a knowledge of masterpieces nor even an awareness of texture is the end of the study. Both of these achievements, considerable in themselves, serve as means to the more subjective goal of characterizing the creative impulse as universal—existing in every human being. Similarly, the objective of the symmetry/asymmetry study that follows is not the children's acquaintance with masterworks of painting and sculpture, but their firsthand experiencing of artistic experimentation. That experience is achieved through the cultivation of an eye educated in the subjective laws of balance.

Symmetry/Asymmetry

The compositional element of symmetry/asymmetry is germane both to spatial and temporal arts. A movement-stimulating device common to beginning creative movement classes—the mirror study—serves in this study as a vehicle leading into the other arts. Following a demonstration by the teacher and a child partner, the children are asked to sit cross-legged, in pairs, partners facing one another. One partner leads with simple movements forming simple shapes as the other attempts to simultaneously mirror the leader's exact movements and shapes. In this mirror relationship the right of one partner corresponds to the left of the other. After some minutes of silent exploration in which the leader/follower relationship has been shifted, the teacher presents an explanation of symmetry/asymmetry.

The human body offers a superb illustration of symmetry. The elementary-school-age child comprehends that the face—and, for that matter, the entire body—form two like halves when divided in the middle with a straight vertical line. Accordingly, the asymmetrical character of the head, when viewed in profile, should be pointed out to the children. Inquiries may be made into the relative symmetry of visual images such as the front and rear of an automobile, the side view of an automobile, and the walls of the classroom. Further examples of symmetry and asymmetry may be solicited from the children.

The next step of the study involves a demonstration of the various possibilities for symmetrical movement-shapes stemming from the mirror exercise and from a variation of that exercise. In the variation, when the leader raises the left arm to the side, the follower facing the leader also raises the left arm, while in direct mirroring the left arm of the leader is mirrored by the right arm of the follower. It can be explained that the one-to-one type of imitation of the variation demonstrates a form of symmetry different from, but organically related to, that of mirroring.

Once the concept of symmetry/asymmetry has been firmly established, the children may be asked to draw or paint the houses or apartment complexes in which they live. Both symmetrical and asymmetrical designs will be represented. It is likely that most of the houses drawn with asymmetrical designs will be of a later construction date. This exercise may be used as an introduction to the dominance of asymmetry in contemporary visual arts.

After the interest-value and monotony-breaking attributes of asymmetry have been stressed by the teacher, movement can be re-examined. Couples can experiment with mirror studies, first establishing the mirror relationship, next moving into a non-mirroring symmetry, and then into asymmetrical body shapes and spatial relationships. The movement aspect of the symmetry/asymmetry study should culminate in the couples composing, rehearsing over a period of days, and presenting to the class a 1- to 2-minute movement piece incorporating elements of symmetry and asymmetry into an organic whole.

The children, having had experience in the manipulation of balance through symmetry and asymmetry, should be capable of and interested in viewing reproductions of various masterpieces of painting and sculpture with a newly educated eye for balance. The discussion of each painting or piece of sculpture may begin with a simple attempt to designate the work as either symmetrically or asymmetrically organized. The impossibility of classifying most works of art as "absolutely this" or "positively that" ensures fruitful discussion. Any piece of art the teacher finds appropriate may be presented. Some suggestions are Da Vinci's *The Last Supper*, which exhibits subtle asymmetry within an overall scheme of symmetry; Delacroix's *Liberty Leading the People*, about which an argument for symmetry could be made; David's *Pledge of the Horaces*, a study in Neoclassic balance; Mondrian's *Composition in White, Black, and Red*, which consists of no other content than its asymmetrically balanced form; Schlemmer's *Group of Fifteen*, a symmetrically geometric formation of fifteen human bodies; and Picasso's *Chicago Sculpture*, at the Chicago Civic Center, which exhibits the symmetry characteristic of all developed animal life. Numerous anthologies of art are available as sources for fine reproductions that may be placed in an opaque projector or from which slides may be made.

Discussion of various works of painting and sculpture, in combination with the experience afforded by the mirror study pieces, should prepare the children to comprehend what is meant by the spatial and temporal elements of certain arts. In the examination of such elements it should be pointed out to the children that the visual arts, existing and operating within the spatial elements, do not in most

cases have at their disposal the temporal changes inherent in dance; music, on the other hand, exists in time but not in space. Mention may be made of kinetic sculpture which, because of its spatial and temporal potentials, can be conceived of as non-living dance. Even a simple hanging mobile can serve as an example of kinetic sculpture, helping to illustrate the spatial potential in the plastic arts, the temporal potential in music, and the combination of spatial and temporal potentials in dance.

The less concrete goal of this extended concern with symmetry and asymmetry in the visual arts has to do with experimentation. Because this basic ingredient in the creative process is related to chance, it is difficult to observe. A Japanese potter, when placing into the kiln the object his hands have molded in clay, performs an age-old ritual. Kneeling before the oven, he prays for a phenomenon that can be best translated as "divine accident." He prays that when he removes the mass of clay from the kiln it will, by divine coincidence, have become a work of art.

Children's recognition of the experimentation and chance involved in the creation of even the most sophisticated work of art can bring the artistic process down from a distant and "grown up" pedestal to a place within their horizon. This recognition can be fostered by a return to the children's symmetry/asymmetry-inspired movement pieces. After each couple has presented its piece and classmates have commented on elements of symmetry and asymmetry and on devices linking the two, the teacher may ask two couples to perform their pieces simultaneously. The spatial and temporal relationships arising from the simple addition of another couple into the visual field will suggest the potential of the dance floor as a time/space canvas. When the movement begins, spatial and temporal relationships unknown to the four creators will be seen by class members: the "blossoming" arm movement of one couple may appear to set the other couple spinning; chain reactions may materialize; both couples may appear manipulated by the same force or, conversely, perfectly at odds with each other. Should such complementary and seemingly choreographed happenings evoke scattered "Wow's," an occasional "Did you see that?," or some whisperings of "How did that happen?" from the young critics, the teacher may be confident that his or her students have learned something of that "divine accident" which is the work of art. Art is fun; it need not be distant. As close as their names and as natural as their faces, it is within the reach of children.

AESTHETIC PERCEPTION IN DANCE

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Dance and the Aesthetic Attitude

We do not go to see Merce Cunningham's dance *How to Pass Kick Fall and Run* in order to learn how to pass, kick, fall, and run. Nor do we expect to see a real contest in Balanchine's *Agon*. If we wanted to see the actual maneuvers of football, or participate vicariously in a real contest, we could attend a sports event and forget about the theater. Cunningham's dance has little to do with football. Since he employs chance methods in his choreography and a degree of arbitrariness in his titles, any association with football would have to be coincidental and subjectively drawn. The agonistic nature of Balanchine's ballet is more apparent, but not as an actual contest. When we go to a dance concert, we do so in another frame of mind. We are aware that we are attending to a "work of art," and that this kind of work is like no other kind. It is not competitive action; neither is it practical work that will accomplish a task. In fact, this work is an essential part of a dance's construction and existence.

We seldom pause to take note of our focus of attention when we view art. We take for granted a particular consciousness that has been cultivated in us as learned and directed attention. We extend our attention toward a phenomenon through our awareness of the kind of object or event before us. Although this is a tacit reaching out according to our cultural or inherited ways of valuing and absorbing art, our reach is expanded through individual development of aesthetic perception.

The human capacity to value art is accomplished through the cultivation of "aesthetic attention," best known to aestheticians as the "aesthetic attitude." The aesthetic attitude is essentially contemplative, perceptive, and intuitive. When we contemplate a dance's forms and meanings as active and empathetic observers, we are involved in an aesthetic attitude. By adopting this attitude we learn to perceive and act selectively; we "attend" in specific ways.

In the course of living, people learn to direct their attention in different ways, according to purpose. We take actions that fulfill our purposes, and do not take those that would inhibit our purposes. In contrast to other life orientations, the aesthetic purpose occupies a small area of our attention and, for most people, perhaps none at all. Most human movement is of a practical nature; we move in order to fulfill a task or destination. We learn necessary movements, just as children learn to tie bows in shoelaces. For some people, such utilitarian actions are the only experiences they have with movement. Such practical motion is taken for granted; it is an attitude assumed through habit and necessity.

Other attitudes toward human movement are adopted as a matter of careful refinement, and may be known as cultivated attitudes. The aesthetic attitude is a highly cultivated attitude; it requires an education of the senses sometimes designated by the term "taste." Acquisition of discriminating taste in art suggests the use of one of the senses to symbolize the entire sensuous reception of art. We might just as well say we have good hearing, good seeing, or good smelling. The aesthetic attitude may be further defined by contrasting it with the critical attitude, also a cultivated attitude. The critical attitude is evaluative and descriptive. It is a posture of observing, describing, and judging the qualities of anything. The critical attitude can be applied in art as formal criticism, or as part of an individual's critical attention to a work.

The aesthetic attitude is also one of discerning value, but it differs in that, in its purest sense, it is not judgmental. The aesthetic attitude is one of perceptual awareness. It is prejudgmental because it is original apprehension. Because critical attention is typically analytical, it is once-removed from prereflective aesthetic contemplation. When attention to a work of art is reflective (looks back) or is analytically descriptive, it is a critical and not an aesthetic valuing of the work.

The aesthetic attitude is deceptively know as "disinterested" because such attention takes no interest in any possible "use" of the object, but instead perceives it as a thing of self-contained value serving no extrinsic purpose. Aesthetic attention could be more positively stated, I believe, as "perceptually interested" or "perceptually directed" attention because it is an active involvement, not an inevitable given. We can assume, in understanding the difference between practical and aesthetic purposing, that aesthetic works are not viewed for any useful ends, and that aesthetic valuing has its unique and integral meaning, not subject to practical categories. We thus disentangle it from the negative and misleading description of disinterestedness.

The aesthetic attitude can be taken toward anything: a person, an impressive experience, practical movement aesthetically performed, a child's spontaneous dance, or mathematical concepts which unfold with precision and brilliance. The aesthetic attitude attends to the world through sensing it. It is through the senses that we know quality: quality of sound, movement, color, time, and space. It is through sensing quality of feeling and form while witnessing a dance that we respond to it as an aesthetic event.

Perceptual Value and Dynamic Change in Dance

We come full circle through an examination of "perceptual value," often interchanged with "aesthetic value," as artful aspects of the work impressed through the senses. Dance, as actualized through the dancer and the audience's perception, is seen as an aesthetic event—a purposeful happening involving directed consciousness. That consciousness is directed by the audience as aesthetic

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attention to the dance. The perception of value as a dance is the perception of the inherent values in the dance event per se, and it is through the senses that we come to understand these values, not through reasoning or critical intellect.

Dance is dynamic change. It is not so much an arresting of time as it is an aesthetic development of the space-time flow through the dancer. It would be a mistake to see any of the products of art as objects, although the discriminating mind is conditioned to see "art objects," and the word is a handy general description of those events artists particularize for aesthetic purposes. In truth, the products of art should be described as being in a transformational state. Movement is required in the creation and perception of any art, and it is contained as a quality of value in any existing work. Perhaps this is why the most effective works of art are "moving." We also recognize events of life such as love and death as "moving" experiences.

Dance creates moving values. These values, or perceptual gradations of motion, are presentational because they are visible and felt. Because they are evident and moving gradations, we view dance as a changing entity. As an entity, an existing object, it is available to consciousness as a self-contained thing with internal integrity, and, symbolically (as a secondary function), dance may represent things external to it. Dance is dynamic because it presents (as its first function) dynamic change. Motion is the primary mode of expression. Dance is constant alteration; we, therefore, perceive it not as a static or solid object, but as process. The perception of dance is the witnessing of expressive process, aesthetic process, and movement process as one. Further, it is a human and a dynamic process valued (or sensed) through the lived-motion of the body—if the body is understood as mind not separated from mind, but as a unified embodiment of the entire being.

Perception of dance is perception of change. To the Western mind products of art are defined and perceived as objects. However, impingement of the Eastern world-view together with discoveries of modern physics are challenging this definition of art. Many contemporary artists, understanding the elementary nature of dynamic change, are incorporating process as the essential feature of their works. Consider, for example, Jean Tinguely's self-destruct and motion works, or Robert Smithson's *Spiral Jetty*, an environmental work invented "to be changed" by nature.

The Chinese book of changes, *The I Ching*, illustrates the Eastern understanding of life as flow, and places the aspect of change in the center of perceptual reality. Capra explains that modern physics has come to a similar vantage point: "Both modern physics and ancient Chinese thought consider change and transformation as the *primary* aspect of nature, and see the structures and symmetries generated by the changes as secondary." [1]

Dance is the aesthetic archetype of a process understanding of life. Dance is a constant becoming. Perceptivity in dance is the awareness of changing values in relation to a total gestalt. The perception of dance is the perception of moving values. A dance does not stand still for a partial picture.

Because dance unfolds through time in a relentless process of becoming, we do not view the whole as we might see the whole of a picture or architectural rendering at a glance, with freedom to detect the parts in our own time reference. As we follow the dance through time, however, the whole is manifest. The completeness of the work is sensed as we perceive its interrelated values. The entire character is grasped; not by analysis—which is, perforce, a linear activity—but as sense awareness of total patterns. If I can see only one gesture of the dance, I am nonetheless aware of this gesture's contingency. It has lost its meaning apart from the whole. I am always perceiving total form because any part of a work relates to and calls forth the unified whole. Even though I can only see half of my pen because the other half is covered by my book, I nevertheless know that the other half is there.

I believe we might appropriately call the process of perception in dance "kinesception," (Eleanor Metheny coined the root word "kinescept"). This word places particular emphasis on perception through the kinesthetic sense. The kinesthetic sense, important in the perception of dance because it is the movement sense, is just as involved in aesthetic awareness as are the commonly recognized senses of sight, smell, touch, and hearing. Movement sensation, awareness of muscular and neurological change, could be termed "kinesception." Sensations of motion, which include time-space sensations, arise in the body. Energy values, as degree of effort and power investment, are also felt and perceived through lived-body experience, and cannot be separated from time-space values of motion. Apart from the human being, these values are mere abstractions that cannot be separated from each other. Movement values in dance are available to consciousness as interrelated aspects of apparent human movement.

Every dance is a unique combination of movement values. The time, space, and energy volume of each person is also a unique integration. And, each personal way of expressing movement values is an integral act of proffering personality. An individual's movement character is as unique as a thumb print. Every dance can be viewed for its special combination of movement values. The artistic resolution of each dance, as its created forms are bodied forth by the dancer, becomes colored by the being of the performer and the qualities he or she is able to bring out in the dance.

Locating a specific dance sense is technically useful, but there is something false in it. Movement character is more than muscular and nervous response; it is also will and imagination. Movement should not be isolated and made synonymous with dance without pointing out that dance as an art is larger than movement per se. Through dance we create, perform, and view the qualities of existence.

When we view dance in the aesthetic attitude, consciousness is directed toward the moving values of existence. We are kinesthetically aware of movement values, but more totally aware of dance values. Although emphasis may occur through stimulation of one sense, sensing does

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[1] Capra, Fritjof. *The Tao of Physics*. Fontana/Collins, 1976, p. 299.

not occur apart from the whole person. There are no gaps between the senses; they work together to constitute complete consciousness. If dance has movement as its focus, in a fully conscious experience it also contains sculptural form, play of light, color, and rhythms.

Aesthetic awareness of dance values is holistic consciousness. Perception in dance is aesthetic valuing of existence. The dance product cannot be physically separated from the body, as some art products can be. Dance is aesthetic value expressed through the body. It is more than movement, but it is through movement that life qualities—of will and wonder, of courage, of anguish and mystery—are traced. The beguiling symmetries and dissonances of the body are celebrated as dance reveals them to the eye and ear. Through dance the body can be perceived as value, worn as feeling, and experienced by the dancer and the audience as dynamic and exhilarating expression.

THE PERFECT MOMENT: CHARACTERISTICS OF AN EXPERIENTIAL AESTHETIC

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There has been little difficulty in characterizing dance as an aesthetic experience. Such characterizations have usually been from an audience perspective and have involved objective analyses of form, structure, technical proficiency, and style. Comparisons of performance and the structure of dance were often made with music, drama, painting, and sculpture. Yet many theories of art and aesthetics have ignored the *performer's* perception of the experience. Until Dewey's focus on pragmatic experience as the basis of truth and French phenomenologists' concern with embodied man and the gestalt of man and motion, little concern for the experiential and affective domain was evident in the literature of aesthetics. The attempts of Lois Ellfeldt and Eleanor Metheny (1965) to attach meaning and significance to movement forms initiated a new area of research and discussion ranging from movement as symbolic (after Langer and Cassirer) to movement as intrinsically and experientially validating (after Marcel, Merleau-Ponty, Buytendijk). With regard to sport forms, the recent works of Kretchmar (1970), Thomson (1967), Ravizza (1973), Fetters (1976), Thomas (1972), and Wulk (1977) have attempted to look at the nature of the performer's experience of the movement.

This paper will address the concept of an experiential aesthetic that has been called the "perfect moment." The perfect moment is a somewhat eclectic concept developed initially for the study of sport. It finds its basis in the similarities of the established ideas of Sartre, Maslow, Straus, Buber, and McLuhan. The term "perfect moment" originates in Sartre's novel *Nausea*, and can be very nearly equated with Maslow's concept of peak-experience in terms of intensity and affective involvement.

Although both of Sartre's characters, Roquentin and Anny, describe various kinds of adventures, or perfect moments, both seem to lean toward art experiences: Roquentin in the song and the novel and Anny in the drama. As with literary conventions, the perfect moment, in Sartre's sense, has a beginning and an end. One knows when the perfect moment—the song, for example—begins and ends; it can be defined apart from the rest of routine existence. Nowhere in the novel does Sartre suggest any meaning can be derived from these adventures. Despite their design and harmony, which set them aside from everyday experiences, perfect moments are really as absurd as life. This idea is similar to Metheny's suggestion that movement forms, after the fashion of Sisyphus, are an absurd mode of being. Bergson has implied that melody is an interpretation and that the adventure is really in man and not in the thing he is experiencing.

Abraham Maslow's (1971b) concept of the peak-experience "lays great stress on starting from experiential knowledge rather than from systems of concepts or abstract categories or a prioris" (p. 9). It uses as a foundation personal, subjective experience upon which abstract knowledge is built. There is a concern with the authentic, unique, and alone individual and the need to develop concepts of decision, responsibility, self-creation, autonomy, and identity within this concern. According to Maslow, the importance of the peak-experience lies not in its psychological implications, but in the nature of the experience per se.

Maslow (1971a) does not explain how to reach the peak-experience, and, in fact, says:

> We don't know how the peak-experience is achieved; it has no simple one-to-one relation with any deliberated procedure; we know only that it is somehow earned. It is like the promise of a rainbow. It comes and it goes and it cannot be forgotten. (p. 16)

A peak-experience is a realization that what "ought to be" *is*. In the Heidiggerian sense, it is a coming into authenticity. The peak-experience is a unique and almost mystic phenomenon, a coming into Tao or Nirvana, a state of being rather than becoming. Maslow (1971b) sees the peak-experience as an end rather than as a means to something else (p. 76). The aesthetic experience has been discussed as a means but this does not imply that the peak-experience and the aesthetic experience are antithetical. The aesthetic experience is essentially a process but there are moments in the process that are significantly higher than other moments, moments that are perfect. Similarly, the peak-experience is a process. However, the peak-experience and the aesthetically perfect moment are ends in themselves in that they are not *used* to accomplish other ends.

Although occurring in a spatial-temporal setting, the peak-experience is characterized by a disorientation in time and space. "In the creative furor, the poet or artist becomes oblivious of his surroundings and of the passage of time" (Maslow, 1971b, p. 80). The same can be said about the athlete or dancer. The experience is intrinsically valid, perfect, and complete. It is sufficient to itself and needs nothing else. It is felt as being intrinsically necessary and inevitable, as good as it should be. "We cannot command the peak-experience. It happens *to* us." There is an intensity and emotional reaction to the peak-experience that "has a special flavor of wonder, of awe, of reverence, of humility and surrender." In peak-experiences that are classified as love experiences or aesthetic experiences, "one small part of the world is perceived as if it were for the moment all of the world" (Maslow, 1971b, pp. 81-88).

The individual in the peak-experience can be viewed as free from the past and the future. There is also a sense of uniqueness: "If people are different from each other in principle, they are *more* purely different in the peak-

experience." People in the peak-experience feel they are complete beings, at the peak of their powers. They are more able to fuse the world: "the creator becomes one with the work being created . . . the appreciator *becomes* the music or the painting or the dance . . . " (Maslow, 1971b, pp. 104-108).

Erwin Straus (1966) developed the gnostic-pathic moment concept in his essay, *The Forms of Spatiality*, which deals primarily with man's perception of space. The gnostic moment may be defined as the object of experience, "the sensation," while the pathic moment may be expressed as the experience, "the sensing." As did Maslow, Straus used these concepts to explain psychological phenomena, and again the explanation of these concepts is included in light of the concepts per se. Although both the gnostic and pathic moments are present in an experience, there is a relative dominance of one over the other. The pathic moment is actual inside out lived experience; it is Dionysian. On the other hand, the gnostic moment is the *object* of reflection, dissection, and reduction in which man is the Apollinian spectator. The pathic moment is not locatable. Unlike the piano by which you hear *it*, the string quartet surrounds you to the point where you are almost *in* the sound. Similarly, a neon sign is the object of attention, specific and locatable, whereas twilight is the more pathic representation of light as it cannot be taken in at one glance.

In *I and Thou*, Buber (1970) views the world as a relational event, i.e., there is nothing inherent in the "I" alone or the world alone to make them significant or meaningful. "All actual life is encounter" (p. 62). His philosophy stresses the two-fold nature of relations as part of every activity or event. Each relationship, whether it is between man and man, man and nature, or man and object, is either I-It or I-Thou. God is met only as Thou. The kind of relationship that occurs depends on the attitude with which the "I" enters the relationship. The I-It relationship is typically a subject-object relationship. The "I" uses "things" for some specific reason—to compare, to manipulate, to attain some goal. Dance may be viewed in the "It" context when it is used for instrumental purposes—to provide therapy, develop the body, foster socialization, or entertain. The "It" may be viewed as a detached view of self in which, for example, the body becomes an object while the person stands aside to analyze, calculate, and compare.

On the other hand, Buber's (1970) second attitude of I-Thou has no bounds. The "Thou" cannot be bound up and limited by comparing or measuring and cannot be placed in the ordered world of "It." Inherent in the nature of the I-Thou relationship is the realization that the encounter cannot be explained or verbalized (p. 61). Both I and Thou are involved in a oneness of directedness, mutuality, and presence. Without genuine involvement, the meeting does not take place. The presentness, or nowness, of the I-Thou relation is, as Buber (1970) says, "the actual and fulfilled present" (p. 63). In the realm of "It," man lives in the past and the future, analyzing what has happened and what can be experienced. With I and Thou there is no past and no future; the relationship "exists only insofar as actual presentness, encounter, and relation exists" (p. 63). The encounter of the I-Thou is not set in a context of space and time (p. 148). The present has no time; it just is.

Marshal McLuhan in his *Understanding Media* (1965) discusses the concept of various media being hot or cool. He describes, either implicitly or explicitly, many social phenomena in thermal terms. Cool indicates a commitment to and participation in situations involving many of one's faculties. Using this thermal scale, hot implies abstraction and detachment from reality; an objective attempt to look at the world as it appears to be rather than as it is. How-to-do-it becomes more important than the thing being done. A hot medium is one of "high definition," i.e., the state of being well-filled with data (McLuhan, 1965, p. 22). Hot media are high in definition and low in participation.

In contrast, cool media are high in participation, or completion, by the audience. According to McLuhan (1965), humor is hot because one laughs *at* something rather than becoming involved *in* something (p. 6). McLuhan argues that the manner in which the medium is used determines its hotness or coolness. While both radio and the telephone use the auditory sense, the telephone is "cool" because it is low in definition. Similarly, a Fellini or Bergman movie demands much more viewer involvement than does a narrative or a comedy and, therefore, takes on a "cooler" aspect. The emphasis in the "cool" medium or the "cool" phenomenon is on involvement, participation, and doing.

Dance, or at least choreography, often has been categorized as "warm" rather than "cool" because of the tendency to intellectualize or symbolize a movement before moving. This definition tends to take away from what writers like Csiksentmihalyi call "flow" or an integration and use of many sense modalities. The intellectual approach is also destructive of an experiential aesthetic that views the individual as an embodied fusion of subject and object and that sees experience as a fusion of thought and action.

The perfect moment, like the aesthetic experience, can be classified generally as Dionysian in nature. It is a highly affective and intense experience and is considered a "happening" rather than a planned occurrence. In this respect it can be likened to the peak-experience and cannot be considered to be cognitively rational. Although the movement sequence in the perfect moment may demand certain decisions, the spontaneity of the situation demands instant action rather than reflection. The reaction stems from the degree of expertise that allows the participant to react to and transcend rational reflection. This does not preclude cognitive Apollinian considerations of technique prior to or following the experience. There is a freedom and spontaneity in the perfect moment in which the participant *feels* free from external restrictions that may govern or inhibit performance—audience reaction, for example. There is the sense of being on the threshold of greatness. Sartre (1964) called it a "real beginning" like a fanfare of trumpets or the first notes of a jazz tune (p. 37).

Because of its experiential foundation and intense affectivity, the perfect moment is characterized by a high degree of subjectivity. Both aesthetic and movement experiences are highly subjective. But the perfect moment within the movement experience can be considered even more individualistic; it carries a uniqueness that sets it apart from experiences of others in the same movement and apart from the experiences of the same individual in the same movement given any variation in existing conditions. In short, the perfect moment is not repeatable in its entirety. This concept is similar to Maslow's suggestion that people

are more purely different in the peak-experience. Each poet, painter, dancer, and athlete approaches his or her medium with a unique perception. What each does to and with the medium can be imitated and perhaps repeated, but what is sensed, felt, and experienced is not repeatable.

One of Tom Robbins' characters, Amanda, in *Another Roadside Attraction* (1971), rambles in monologue fashion about the concepts of style and content; these comments seem to be parenthetically germane here.

> The most important thing in life is style. That is, the style of one's existence—the characteristic mode of one's actions—is basically, ultimately, what matters. It is content, or rather the consciousness of content, that fills the void. But the mere presence of content is not enough. It is style that gives content the capacity to absorb us, to move us: it is style that makes us care. (p. 12)

Doing the same dance, making the same movement, is essentially using the same content, yet is not the content that creates the aesthetic experience. For while it is necessary, it is not sufficient. Rather it is the coming together of dancer and motion and the juxtapositioning of style and content that create for the viewer and performer the quality we call aesthetic.

A person truly *in* the experience is alone with his or her work; the bond between mover and medium can be likened to Buber's I-Thou concept, Sartre's first dimension, and Maslow's peak-experience. Buber talks about a "oneness" with the other which is synonymous with the subject-to-object concept of aestheticians Adams, Lechner, and Dewey. Buber maintains that without genuine involvement the meeting does not take place, no bond is formed, and "oneness" is impossible, resulting in an I-It relationship. Although the perfect moment borders on being mystic, it is not, whereas Buber's I-Thou relationship has religious and mystic overtones.

Vandenberg (1962), in his discussions of Sartre's three dimensions of the body, refers to this unity or "oneness" as a transcending or passing over as landscape (p. 113). In the pathic sense that Straus describes, man becomes the thing he is doing. The perfect moment is "supercool" in its demand for high participation and involvement of man's total being. It is also essentially low definition in the sense that basic information, i.e., choreography and technique, serve as the foundation but *man creates* the situation and must provide all thought and action to create the medium of self-expression. In other words, content serves as the basis for style.

Dewey and Adams noted the immediacy of the experience; Maslow's peak-experience and Buber's I-Thou relation are both characterized by a presentness, or "nowness." Similarly, Straus notes that the pathic moment is an essential feature of primordial experience and that it is "immediately present and sensually vivid." In short, all these authors maintain that these "lived" experiences are free from past and future experience. The perfect moment can be seen to have this same characteristic. *This move at* this time is important. The dancer is urged to forget past mistakes and think-act. Coaches know that any psychological nagging induced by remembering a previous performance or looking ahead to the next performance diverts concentration and involvement and destroys the immediacy of this performance. The perfect moment exists *in* the doing and not in what was or will be done. It is free to be what it is as it occurs even in the most structured of situations.

In this immediacy is an inherent sense of timelessness. As with the pathic moment, which is not locatable, the perfect moment cannot be cognitively timed or bounded by the participant. It becomes too intensely involved and affective to be limited; it comes and it goes "out" of space and time. The perfect moment is not sustained throughout an entire dance; it varies in duration and, perhaps, is most analogous to orgasm during the sexual experience. In fact, Maslow (1971b) suggests that perceptions of time and space during the love experience and the aesthetic experience are similar in that "one small part of the world is perceived as if it were for the moment all of the world" (p. 88).

The perfect moment is complete. It has a harmony, a relationship of parts that gives it Sartre's feeling of melody or Csikzentmihalyi's sense of flow. There is nothing left to be done and there is a sense of wholeness and correctness in its occurrence. This parallels the sense of unity and "altogetherness" of the aesthetic and peak-experiences. It can be seen and felt in the rhythm of movement, the execution and timing of teamwork, and as the perfect integration of desire, intent, and technique. The perfect moment is the ultimate effort, a "cool" *process* of high participation and low definition. It is a process which is an end in itself and which serves no instrumental function. It may be effortless, or a struggle, conquest, or achievement. In dance, the movement and the dancer are integrated. Dance becomes poetry.

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CHILDREN'S DANCE

A book designed to show how dance can be used in the classroom in lively, innovative ways. Appropriate for the classroom teacher as well as the specialist in dance and physical activities. Covers such topics as dance as an expression of feeling, folk and ethnic contributions, dancing for boys, and composing dance. 1973.

COMING TO OUR SENSES

This manifesto designed to give the arts educational priority along with the more traditional disciplines, is a result of a three year study by the Arts Education and Americans panel chaired by David Rockefeller, Jr. It calls on every level of government, teachers, arts specialists, school administrators and parents — not merely to teach children about the arts themselves, but to enrich learning in general by a greater emphasis on arts in our educational framework. Among the 98 recommendations, the panel calls for the reconstruction of the Office of Education to a cabinet-level department with a special advisor for arts and education. It also recommends creation of a National Center for Arts in Education, a federal agency that would coordinate information about artists, programs, funding and research. The National Dance Association participated in interview for the project. Well illustrated. 1977.

DANCE — A CAREER FOR YOU

A pamphlet with basic information for anyone interested in a career in dance—as a teacher, therapist, performer, notator, choreographer or recreation leader. Includes information on training, knowledge and skills required; personal qualifications; salaries; sources of employment opportunities; and details on several dance-related careers. 1977.

DANCE AS EDUCATION

Prior to this publication, statements on the value of dance as a discipline and how it may best be experienced were found in only a few books and articles, each reflecting a single author's view. There was a lack of universality on issues of concern to dance and a need for credible and readily accessible information deemed essential for creating, guiding, evaluating and defending dance experience. Recognizing this void, the National Dance Association conducted a nationwide survey to determine the issues, then held a national conference of representatives of major dance organizations to refine the issues and develop platform statements. The result was this publication, which includes statements on the what and why of dance; dance in education; the right to access to dance; curricula in dance; qualifications and preparation of dance teachers; certification; the dance resource specialist and non-certified teachers of dance (classroom teacher, arts teacher, physical educator). This beautifully illustrated book carries a resolution endorsed by seven national associations, including the American College Dance Festival Association, American Dance Guild, Inc., Association of American Dance Companies, Committee on Research in Dance, Country Dance and Song Society of America, and the Sacred Dance Guild. Since publication, it has also been endorsed by the California Dance Educators Association. Partially funded by a grant from the Alliance for Arts Education, it has been distributed nationwide to state AAE Committees. Project director, Araminta Little. 1977.

DANCE IS

A 12-minute slide-tape developed as a companion piece to *Dance As Education* to disseminate ideas in the book. A series of 80 slides with narration largely based on the book, it presents dance in its many forms and cultures. An excellent visual presentation for public information, career classes, introduction to dance, conference and convention programs. Offers an effective means of introducing to parents, school administrators and the general public ways in which dance experiences contribute to the education, growth and joy of children, youth and adults. Partially funded by a grant from the Alliance for Arts Education, it has been distributed nationwide to state AAE Committees, Project Director, Araminta Little. No rentals. 1978.

DANCE DIRECTORY: PROGRAMS OF PROFESSIONAL PREPARATION IN AMERICAN COLLEGES & UNIVERSITIES

Contains information about colleges and universities which offer dance curriculums at the undergraduate and graduate levels. Information on each institution includes type of program (dance education, performing arts, dance concentration), course offerings, teaching personnel, enrollment and degrees offered.

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DANCE HERITAGE—FOCUS ON DANCE VIII

A book for all people interested in dance; its illustrious past, exciting present, and limitless future. Part I (Heritage) is devoted to historical aspects of dance. Part II (Festival) contains articles that attempt to answer the question "Why do we have cause to celebrate?" Part III (Horizons) presents some of what is happening now in dance and what may be the wave of the future. The list of contributors reads like a "Who's Who" in dance. 1977.

A VERY SPECIAL DANCE

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